DRAMATIC. VAUDEVILLE. CIRCUS.

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Miss Clipper's

Anecdotes, Personalities and Comments,

CONCERNING

STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GRO.

Though the members of the theatrical profession are doubly busy during the holiday season, Christmas is a time when many of them dispense much charity, particularly the women of the profession.

Fay Templeton is one of these generous women, and though she endeavors to conceal the facts concerning her frequent kindnesses to those less fortunate than her successful self, many instances leak out among her friends. One of these concerns a little act of charity toward a small newsboy, the story of whose unintentionally impious exclamation at her kindness toward him, has been laughingly repeated throughout the profession.

One Christmas night she was about to enter the stage door when she was tearfully accosted by a youngster of the genius newsboy, whose unsold stock of dailies made a good-sized bundle under his arm.

"Please Misses," implored he, "please won't you buy a paper tonight, I'm stuck, an' ain't had no supper."

At this appeal, the actress opened the handsome bag that hung at her waist, and reaching within she drew out the first bill that came to hand, which proved to be one of the $2 denomination. This she handed to the urchin, whose eyes bulged at the sight of an amount so immensely far beyond his expectations. He was evidently of the mind that the actress possessed limitless means because of the munificence of her gift. From his point of vision, none but a supreme personage could give so much.

"Gee!" he exclaimed as he fingered the bill, then added in a tone of awe that precluded any intention of sacrilege, "I guess you must be God's wife."

"She is an inhabitant of the heavens, any way," said a clever little chorus girl, who had observed the incident, "she's a star."

♥

A story concerning the humorist, Samuel Clemens (Mark Twain), is being told of him.

"Is it true that you are going to make a Christmas present of your skull to one of the colleges?" was asked him. "Is it not rather premature—this great and *most generous* gift of yours?"

Thanking his humerous friend for the implied compliment concerning the size and quality of the prospective gift which was to augment the knowledge of craniologists, the humorist replied:

"Well, you see, I'm getting along in years, and it may be that I won't have any use for the skull next year."

"But if you should happen to live beyond Christmas, what arrangement will you make with the recipients of your bequest?"

"That's easily fixed," said the past master in the making of laughs," of course, in that case, I shall arrange to pay rent."

♥

Ruby Ross, daughter of Fred Ross and niece of Lillian Russell, has no Christmas present coming to her from her father this year. She received it four months before date, and in this wise.

None of the family had ever thought of Ruby as an actress, and indeed, her art education was begun at the New York Art League, last year, after her graduation from the high school. However, this young girl, born and bred in an atmosphere more or less pervaded by people and things theatrical, had in her mind the stage as an ultimate object. When she broached the subject a few months ago, it was frowned down by her parents and relatives, they knowing from varied experiences the difficulties and disappointments of the life of an actress, even though one of their number—the beautiful Lillian, had made such a wonderful success of it. One day last Summer Ruby approached her paternal relative, and in a manner which he knew portended a request of some sort, said:

"Papa dear, you know what you promised me for next Christmas."

"Yes, my dear, but isn't it rather early in the season to discuss it, there's plenty of time between now and then."

"I want it now, though, but I want to change my mind as to what it's to be—may I?" said Ruby in persuasive tones.

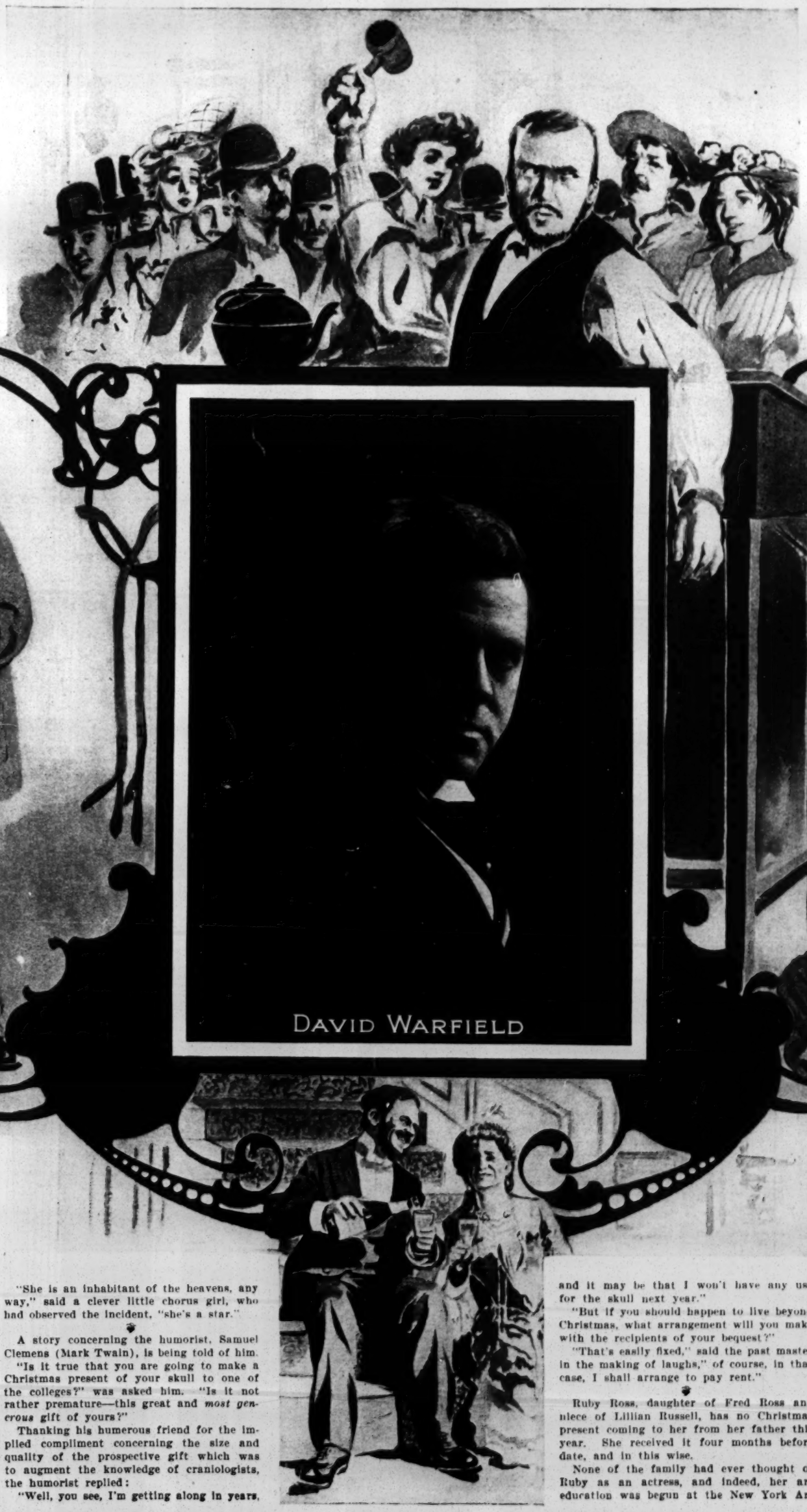
"Of course you may change your mind, but the present must not cost any more than the one I promised you," said Ross.

"It will cost lots less," said Ruby; "in fact, the expense is very slight," and the young aspirant proceeded to bind her father beyond any hope of escape from carrying out his promise to give her what she most wished, so long as it cost no more than the one already agreed upon.

"It will cost you only breath enough to pronounce one word," said Ruby, "and that word is, 'yes.'" Ross then realized that he had been artfully cornered into a promise to grant his permission for Ruby to carry out her dearest wish.

"Papa, may I go on the stage this coming season?" asked Ruby in a direct way that required a direct reply.

"Yes," was her father's very reluctant affirmative. And Ruby will play for the first time the day after Christmas, the role of Meenie, in Jefferson's "Rip Van Winkle." She has already won good notices from the critics for her recent two months' work in "Beyond Pardon," one of Theodore Kremer's plays.



DAVID WARFIELD

A REMARKABLE BOOK.

BY OLIVE HARPER.

PART I.

Chance threw into my hands the quaintest of books, with the following astounding title, when it is known that the book in question is for children to study:

"A GRAMMAR OF THE ENGLISH TONGUE.
WITH THE ARTS OF LOGICK, RHETORICK, POETRY, &.
ILLUSTRATED WITH USEFUL NOTES.
Giving the grounds and Reasons of Grammar in General.
The whole making a compleat System of an English Education.
For the use of schools of Great Britain and Ireland.
Fifth Edition, Corrected.
LONDON.
Printed for F. Clay, at the Bible, and D. Browne, at the Black Swan, both without Temple Bar.
M,DCCC,XXVIII."

All the Ss are Fs in this book, and the dedication is really too lovely to leave out:

TO THE QUEEN'S MOST EXCELLENT MAJESTY.

MADAM, Your majesty being the sovereign of all those people who speak the Language for which the following GRAMMAR is made this PERFORMANCE doth naturally claim YOUR MAJESTY'S PROTECTION.

A Grammar of the French Language was the First Labour of that learned body, the French Academy. That being the Foundation of all Writing: And as Your Majesty's Arms have been superior to those of France, so we hope that by YOUR ROYAL INFLUENCE You will give the same Superiority to Our Arts and Sciences, which are built on This that is now Presented to YOUR SACRED MAJESTY, by—

Madam,
Your Majesty's most obedient and dutiful Subjects,
THE AUTHORS.

After this is a long preface, and then the Grammar, which is all put into one hundred and fifty pages of worse than Chinese puzzles, in early English and labored verses. All the rules are given in verse. What I wish to show now is that part where the little student is taught how to write a comedy and also a tragedy. Quaintly expressed and curiously capitalized and spelled as the matter is, it is still well worth careful study by the person contemplating writing either a tragedy or a comedy. The following is for the comedy, and the matter is interspersed with frequent verses:

OF COMEDY.

We now come to the Dramatic poetry, which is much the most useful and difficult as well as delightful of any. We can scarce except this just Epic poem which has not been seen these 1700 years, and tho' that be more difficult becanse of its length and Variety, yet it is beyond Controversy less useful, and less capable of giving that strong and lively pleasure which is to be found in a just tragedy, but we begin with comedy.

In common senses the common life we draw,
According to its Humours, Actions, Law,
And Vice and Folly laughing, keep in awe,
But what is yet a nobler, juster end,
To all the charms of Virtue does commend.

Comedy imitates common Life in its Actions and Humours, laughing at and rend'ring Vice and Folly ridiculous, and recommending Virtue. It is indeed an imitation of Life, the Mirror of Custom, and the Image of Truth, and whatever Comedy follows not this Track is unworthy of the Name. Comedy has Parts of Quality, and Parts of Quantity. Of the first kind there are four essentials, the Fable, the Manners, the Sentiments and the Diction, to which two are added which only relate to the Representation, viz: the Musick and the Decoration; without the first four parts no Comedy can be written. For the Poet must necessarily invent the matter or Subject on which he writes and that is what we call the fable or plot.

But, since the Fable imitates, there is a necessity that it should have the Manners, that is nicely and justly expressed the Temper, Humours and Manners of the several Dramatic Persons that are represented in Comedy. The Sentiments are added because we must discover by them the Sense and Opinions of them in wordes, and because the Sentiments are, and must be expressed more plainly by words; the Diction obtains its place in these four Parts of Comedy.

The difference of the person much alters the Manners and differences them one from another. For these Manners which are praise worthy in one, are far from being so in another, being not at all convenient to his character, and therefore to be dispraised. This we find in Arts themselves, for one of the Vulgar gains Reputation by being a good Fiddler or Piper. But in this a king is ridiculous and disagreeable in his Dignity. A Woman has a just praise for sewing well, and working finely with her Needle, but this being no manly Quality is dispicable in Man. The Manners therfore must be agreeable to every Man's station, Quality or Years, and the like.

And Life is the best Book to study these in when we are once Masters of the Rules of Art. In the meantime learn these following verses out of Horace, of what is proper to the several ages and Stations of Man that you may not err against them. They are found thus in blank verse in my Lord Roscommon's translation.

These are the general rules for those characters that fall under them, but Humour being essential to English Comedy we must see what that is.

Subordinate passion we Humour name,
By which our Bards have gained peculiar Fame,
Each Passion does a double Face confess
The strong is Tragic, Comic is the less.
Here affectation some to Humour add,
By that are some rediculously mad.
Whatever Humour you at first bestow
These to the end your persons still must show
These must me uppermost in all they do.

Humour is said by the critics to be a subordinate or a weaker Passion, and that in Persons of a lower degree than those who are fit for tragedy, and it is more visible in the lower sort of People whose characters are therefore fitter for Comedy. Every Passion has two different Faces, one that is serious, great, terrible, solemn. That is for Tragedy, and another that is low, comical, ridiculous.

Affectation is thought also to be a character fit for Comedy, as being highly ridiculous and capable of being corrected by it. Your Characters must always retain the same Humour through the play, which you give them at first, or else 'tis absurd and preposterous.

Expose no single Fop, but lay the load
More equally and spread the Folly broad;
The other Way is vulgar; oft we see
A Fool derided by as great as he;
Till Poets so will one poor Fop devour;
But to collect, like Bees from every Flower,
Ingredients to compose their precious juice
Which serves the World for pleasure, and for Use,
In spight of Faction will our Favour find
And meet with the Applause of all Mankind.

The Poet should not pick out any one particular Fop he may meet with in his Conversation, but form the general follies from a Character that may be of use to many, and a Diversion of all.

All fools in this speak sense, as if possest,
And each by Inspiration breaks his jest,
And if one the Justness of each part be lost;
We well may laugh, but at the Poet's cost.
The silly thing Men call Sheer wit avoid,
By which our Age so nauseously is cloyed:
Humour is all. Wit should be only bought
To turn agreeably some proper Thought.

'Tis a Breach of Character to make the Coxcomb speak Wit and fine Raillery, and therefore good for nothing. Humour is the Wit of Comedy and fine things, the Sheer-Wit is only for Epigram.

The Parts of Quantity are likewise four,
The Entrance does the Character explore,
And to the Action something does proceed,
The Working up, Action and Warmth doth breed,
The Counter-turn does Expectation cross,
But the discov'ry settles all i'th' close.

The Parts of Quantity of a Comedy are four, the Entrance, which gives light only to the characters, and proceeds very little into any part of the Action. 2dly, The Working up of the Plot, where the Play grows warmer, and the Design or Action of it is drawing on and you see something promising. 3dly, The Full Growth of the Plot which we may properly call the Counter-turn, destroys the expectation, and embroils the Action in New difficulties, leaving you far distant from the Hopes in which it found you. 4thly, The Discovery or Unravelling of the Plot, where you see all things settling again on their first foundation. The Obstacles, which hindered the Design or Action of the Play, once removed it ends with the Resemblance of Truth and Nature, and the Audience are satisfied with the Conduct of it.

But, our Plays being divided into Acts, I shall add a word about them. There must be no more nor less than five Acts, this is a rule of 1700 years' standing at the least.

The first contains the Matter or Argument of the Fable showing the principal Characters. The second brings out the Affairs or Business into the Act. The third furnishes Obstacles and difficulties. The fourth either shows how those Difficulties may be removed or finds new in the attempt. The fifth puts an end to them all in a fortunate Discovery, and settles all as it should be.

PART II.

TRAGEDY.

One only Action, that's entire and grave,
And of just length the Tragic Muse must have,
The Object of its artful imitation
And that without the help of the Narration
By the strong Power of Terror and Compassion,
All sorts of Passion perfectly refines
And what in us to Passion else inclines.

As all other parts of Poetry are imitations, so is Tragedy, for the best Critics define it thus:—Tragedy is the Imitation of one grave and entire action, of a just length, and which without the affluence of narration, by the means of Terror and Compassion, perfectly refines in us all sorts of Passions, and whatever is like them.

Thus Tragedy is the Imitation of some One Action, and not of all the Actions of a Man's life, and 'tis equally plain that there is no room for anything in this Poem the most useful and noble of all Poesie but what is grave and serious. This Action must be entire. It must have a Beginning, Middle and End. The beginning is that before which we have no need to suppose any necessary Cause, the Middle is all that this Beginning produces, and the End is that after which nothing is necessarily supposed to compleat the Action. It must be of a just length, that is, not so long as that of an heroic Poem nor so short as a single Fable. The excluding Narration and the confining it to Terror and Compassion, distinguishes it from an heroic Poem, which may be perfect without them, and employs Admiration. By the refining of the Passions, we mean not Extirpation, but the reducing of them to just Bounds and Moderation, which makes them as useful as necessary. For by showing the Miseries that attend the Subjection to them, it teaches us to watch more them narrowly, and by seeing the great Misfortunes of others it lessens our own, either present or to come.

There is no Action that does not Proceed,
From Manners and the Sentiments, indeed.
And therefore these, in this sublimer Art
Of Tragedy, must claim essential part.

As Tragedy is the Imitation of an action, not of Inclination or Habits, so there is no Action that does not proceed from the Manners and Sentiments, and therefore the Manners and Sentiments are essential parts of the Tragedy, for nothing but these can distinguish an action. The Manners form, and the Sentiments expain it, discovering its Causes and Motives.

All Tragedies four Parts do claim,
Fable the first, and Principal we name;
The Manners and the Sentiment succeed,
The last Face to Dicton is Decreed.

There is no Subject of a Tragedy where these following Parts are not to be found; the Fable, the Manners, the Sentiment and the Diction. Some add Decoration because that denotes the Place, and every Action requiring some Place, the Decoration is, in some measure, the Object of the Poet's care, that the Place may be proper for the Representation. The chief and much most considerable is the Fable, or the Composition of the incidents, which form the Subject of the Tragedy. For, action being the Object of the imitation of this sort of Poetry, must be the most considerable, but the action consists of the incidents and their conduct which is the Fable. The Fable must be the most considerable, but all the Beauties of Manners, Diction and Sentiments can't make amends for the defects of this. The general end that Mankind propose, is to live happily, but to live Happily is an Action, for Man is either Happy or Miserable by his actions, not Manners. Tragedy only adds them for the production of Actions. The Fable therefore being the end of Tragedy, as being the Imitation of Action, it must be of the greatest importance, for so is the end in all things.

The Manners are the most considerable next to the Fable. For as Tragedy is the Imitation of an Action so there are no Actions without Manners, as no Effect without a Cause. The Manners distinguish Character from Character and discover the Inclinations of the Speaker, and what Part, Side or Course he will take on any important and difficult Emergence, know how he will behave himself before we see the Actions. If Pride, Choler, Piety, or the like, be the Manners of the Hero, we may know that he will follow the Dictates of the prevailing Passion of his Character.

The Sentiments are next in degree of Excellence to the Fable and the Manners; for these are for the Manners what Manners are for the Fable. The Action cannot be justly imitated without the Manners, nor the Manners without the Sentiments. In these we must regard Truth and Versimilitude. As when the Poet makes a Madman speak just as a Madman does, or as it is probable he would do. For this see King Lear in Shakespeare.

The Diction or Language of Tragedy can demand but the fourth place in the Essential Parts and is of the least importance of any of them. Yet, must particular Care be likewise taken of this that every Passion speak in such Words and Expressions as is natural to it.

Having thus seen the several Parts of Tragedy, and their Excellence in regard of each other, we shall now proceed to give directions necessary to the making each of them perfect, and to the knowing when they are so in what we read.

As the Plot, or Fable, is the chief thing in a Tragedy so our first and principal care ought to be employed in contriving this Part with that care, that each may produce and depend upon the former. This Part being performed with Skill, has given Success to those Plays, which have been defective in all their other Parts.

Besides the main Design composed with Art,
Each moving scene must have a Plot apart,
Contrive each little Turn, mark ev'ry Place,
As Painters first chalk out the future Face.
Yet be not fondly your own Slave for this,
But change hereafter what appears amiss.

As the main Plot, or Fable, consists of many Incidents or scenes, the Poet must make a Draught of these before he begins to write: which will appear more plainly when we come to discourse of the Incidents. In this Scheme we must mark all the fine Touches of the Passions, and all the admirable Turns that produce them. But when we come to write, we may discover Faults in the first Draught, which we must correct.

Every Action that is fit for a Tragic Imitation, ought not only to be entire, but of a just length, that is, must have a Beginning, middle and End. This distinguishes it from momentaneous Actions, or those that happen in an instant, without Preparation or Sequel, which, wanting Extension may come into the Incidents, not to build a Fable on. The Cause or Design of understanding an Action is the Beginning, and the Effects of these Causes, and the Difficulties we find in the Execution are the Middle: the unravelling and dissolving these Difficulties, is the End.

An Explanation of this will best appear by an Example which we will take from the Plot of Antigone of Sophocles. On the death of the two brothers, Etocles and Polynices; Creon, who succeeds them in the Kingdom of Thebes, prohibits the burying of the latter, because he invaded his native Country with Foreign Troops. This decree makes Antigone, who was betrothed to Haemon, the Son of Creon, bury him, is discovered, and condemned to be bury'd alive. Creon could not be brought to relent by Haemon, or Tirefas, and so Haemon kills himself with her. This makes Eurydice, his mother destroy herself, and Creon, in these Miseries, seeing the fatal Consequences of his Decree, repents too late, and becomes miserable.

The Beginning of this Action has no necessary Consequence of the Death of Polynices, since that Decree might have been let alone by Creon, tho' it could not have been without that Death, so that the Action naturally begins with that Decree. The Middle is the Effects produced by that Decree, the Death of Antigone, Haemon, and Eurydice which produce the End by breaking the Obstinacy of Creon, and making him repent, and miserable. Thus, the Poet cannot begin or end his Action where he pleases,—which is the fault of most of our old Plays—if he would manage his Subject with true Oeconomy and Beauty. For there must be the Cause or Beginning, the Effect of that Cause, which is nature, and the unravelling or finishing of it, which is the end produced by the middle, as that by the Beginning, the Middle supposes something before it, as its Cause, and, following as its Effect. The Beginning supposes nothing before, and the End nothing to follow to make the Action compleat.

The Subject of a Tragedy should be of a just extent, neither too large nor too narrow, but that it may seem, viewed, and considered at once, without confounding the mind, which if too little or too narrow, it will do, nor make a wander to distract it, as it will do if it be too large and extensive. That is, the Piece ought to take up just so much time as is necessary or probable for the introducing the Incidents with their just Preparations. For, to make a good Tragedy, that is a just Imitation, the Action imitated ought not to be longer than the Representation, for this makes the Likeness greater, and by consequence more perfect. But, since there are actions of ten and twelve hours, we must bring some of the Incidents into the Intervals of the Acts the better to deceive the Audience.

Next, the Unity of the Action is such that it car never be broke without destroying the Poem. This Unity is not preserved by representing the several Actions of one man, as of Julius Cæsar, of Anthony, of Brutus for then the Poet has no reason to begin at any certain place, and Shakespeare might have brought his Play down to the last Emperor of Rome, as well as to the death of Brutus.

But this Unity of Action does not exclude the various Under Actions, which are perfectly dependent on and contribute to, the chief, and which without it are nothing. Nor, does this Exception make for our silly underplots which have nothing to do with our main Design but is another plot; as Adrastus and Eurydice in Dryden's Oedipus, which are abominable. In the Orphan the Action is One, and every Part or underaction carries on and contributes to the main Action or Subject. Thus the different Actions of different Men are not more distinctly different Actions than those of One Man at different times. Whatever can be transposed or left out without a sensible Maim to the Action has nothing to do there.

The Poet is not obliged to relate things just as they happened, but as they might, of ought to have happened. That is, the Action ought to be general, not Particular, for particular Actions have no general influence. Thus Homer in Achilles, intends not the description of that one individual Man, but to show that violence and Anger would make all Men of that Character say or do. And, therefore Achilles is a general and allegoric Person, and so ought all Tragic Heroes to be where they should speak and act necessarily, or probably as all men so qualified, and in those Circumstances, differing from History in this, that the Tragedy consults not the Truth of what any particular Person did say, or do, but only the general Nature of such qualities to produce such Words, such Actions. 'Tis true that Tragedy sometimes makes use of true names, but that is only to give Credibility to the Action, the Persons still remaining general. The Poet may take Incident from History and Matter of Fact, but then they must have that probability and Likelihood which Art requires, for there are many Actions which have been really done, which are not Probable, and then History will not justify the Poet in making use of them.

The Action that must be imitated in Tragedy, besides the former properties, must excite Terror and Compassion, and not Admiration, which is a Passion too weak to have the Effect of Tragedy. Terror and Pity are raised by surprise, when Events are produced out of Causes, contrary to our Expectations, that is—when the Incidents produce each other. For, if it do not necessarily follow, it is no Incident for Tragedy.

As the Actions which Tragedy Imitates, so are all its Fables, simple or implex. The simple is that in which there is neither a Change of the Condition or State of the principal Person or Persons or a discovery, and the unravelling of the Plot is only a single Passage of Agitation, of Trouble or Repose and Tranquility. The Implex Fable in which the principal Person or Persons have a change of Fortune, or a Discovery or both; which is the most beautiful and least common. In the Antigone of Sophocles, the Argument of which we have never before given you, there is a Change of the fortune of Creon, and that produced by the Effect of his own obstinacy, but in his Oedipus and Electra there is both a change and Discovery, the first to Misery, the latter to Revenge and Happiness. Oedipus, with his change of Fortune discovers that he is the Son of Jocasta and Laius, and so is guilty of incest and Parricide. But, Electra discovers Orestes to be her brother, and by that changes her misery to happiness, in the Revenge of her father's death. In the Iphigenia in Tauris of Euripides, Iphigenia making a Discovery that Orestes is her brother changes both their fortunes from Despair to a happy escape from the Barbarous Altars of Taurica. But the Change can neither be necessary nor probable, without which qualities it is of no value if it be not the natural Result, or at least the Effect of the foregoing Actions, or of the Subject itself. As in Oedipus; for Aegon, who comes to bring him agreeable news which ought to have delivered him from his fears, does quite the contrary, in discovering to him who he really is.

Discovery here being used for a term of Art, and therefore signifying more than its vulgar Acceptation you must Know that here it means a Discovery, which is made by the principal Characters, by remembering or calling to Mind either one, another, or something of importance to their change of Fortune, and is thus defined—The Discovery is a Change, which bringing us from Ignorance to Knowledge, produces either Love or Hatred in those whom the Poet has a design to make either happy or miserable.

Reject that vulgar Error, which appears
So fair, of making perfect Characters;
There's no such thing in Nature, and you'll draw
A faultless Monster, which the World neer saw:
Some faults must be, which his Misfortunes drew
But such as may deserve Compassion too.

The next thing which we are to consider, are the Characters. Those which are to compose a perfect Tragedy must be neither perfectly virtuous and innocent nor scandalously wicked. To make a perfectly virtuous and innocent Character unfortunate, excites Horror, not Terror nor Compassion. To punish the Wicked, gives indeed a sort of Satisfaction, but neither Terror nor Pity, which are the business of Tragedy. For what we never think ourselves capable of committing we can never pity. But the characters of a perfect Tragedy should be the medium between both, but rather good than bad. Thus the Dramatic Person should not draw his misfortunes on himself by superlative wickedness or Crimes notoriously scandalous, but by involuntary faults, that is Frailties proceeding from the Excess of Passion. We call them involuntary Faults, which are committed either by Ignorance or Imprudence against the natural Temper of the Man, when he is transported by a violent Passion, which he could not suppress or by some greater or external force in the execution of such Orders, which he neither could nor ought to disobey. The fault of Oedipus is of the first sort, tho' he is also guilty of the second. That of Thoystes in the murdering of his Nephews, of the second viz.: a violent Passion of Anger and Revenge. That of Orestes in the killing of his mother for the Death of his Father, of the third, being ordered to do it by the Oracle of the Gods. 'Tis true that our Oedipus is made Sovereignly virtuous, but all that Sophocles gives him, are Courage, Good fortune, and Judgment. Qualities equally common to the Good and bad, and to those made up of Virtues and Vices. Sophocles has indeed shown him a character that has a mixture of Virtue and Vice. His vices plainly are, Pride, Violence, Anger, Rashness and imprudence, so that it is not for his Parricide and Incest that he was punished, for they were the Effect of his Curiosity, Rashness, Pride, Anger and Violence and the Punishment of them. And these are the Vices Sophocles would correct in us by his example.

The Fable may have either a single End or Catastrophe, or one that is double: one that is happy for the Good but unhappy for the Guilty, but that which is single and unhappy is best for that will most likely produce Terror and Pity. All incidents are Events that happen between somebody or other, and all Incidents that are terrible or pitiful happen between friends, Relations and the like, for what happens betwixt Enemies can have no Tragical Effect.

We now come to the Manners, which distinguish the Characters and if the Manners be ill expressed we can never become acquainted with them, and consequently never be terrified by foreseeing dangers nor melt into Pity by seeing their Sufferings. The Manners must be agreeable to the Age, Sex, Rank, Climate and Condition of the Person that has them. You must indeed study Mankind, and from them draw, the Proprieties of Characters or Manners. It should be well to study Moral Philosophy to lead you into the study of Mankind. The Characters must be equal and consistent.

Having run through the Manners I now return to the Discoveries because, (well managed) they add a wonderful beauty to the piece.

Three sorts of Discoveries now are found,
In the Dramatic Poets to abound.
The first by certain marks the business do,
Whether from Chance or Nature they accrue,
As Scars, or moles, that in the body lie,
Or certain Tokens which those Marks supply.
Third from remembrance takes its pleasing rise,
And forces the Discov'ry from the Eyes,
The fourth sort we do in Reasoning find,
Which brings the Unknown Object to the Mind
Thus when Orestes saw the fatal Knife
With Impious blow directed at his Life,
Thus to the Goddess in Despair did call,
Ah, must I then like Iphigenia fall?

Having done with the Fable, Incidents and Manners we now come to the Sentiments. The Poet here must not be content to look into his mind to see what he himself would think on such an occasion, but he must put himself into the Passion, Quality and Temper of the Person he would draw. He must assume those Manners he gives to each person, gives each Dramatic Person, and then see what Sentiments or thoughts such an occasion, passion or the like will produce.

The Diction or language is what comes next under our consideration, and tho' it is confessed that it is of the least importance of all those parts, yet when Elocution is proper and elegant, and varied as it ought, it gives a great and advantageous beauty to a play, and therefore we will not pass it over in silence. Some have been betrayed by their ignorance of Art and Nature to imagine that Milton's style, because noble in the epic, was best for Tragedy, never reflecting that he himself varied his style in Samson Agonistes. If you would therefore merit Praise you must diversify your Style sufficiently. Too equal and too uniform a manner then is to no purpose and inclines us to sleep.

First on a plot employ thy careful Thoughts,
And guard thyself against its usual faults;
Turn it with Time a thousand several ways;
That (as it ought) gives sure success to plays.

FULL OF GOOD THINGS.

The January number of *The Four Track News*, which is No 1 of Vol. VI, starts the new year with an especially interesting Table of Contents, including a beautifully written article, entitled "Among Golden Pagodas," by the well known writer, Kirk Munroe; "A Famous Autograph," and what it stood for, by Marie Josephine Morgan; "Marblehead," that quaint, old seaport, described by M. Imlay Taylor; "A Western Paradise (Catalina)," by Frank M. Byron; "Santo Domingo," from the well known pen of Frederick A. Ober; "Where Extremes Meet," and the race track and the sanctuary are neighbors, by G. M. Clapham; "Montezuma's Well and Castle," by Emma Paddock Telford; "The School City," and what it has accomplished, by Wilson L. Gill, L. L. B.; "Where Soldiers are Made," a graphic picture of West Point, by Frank H. Taylor; "Stealing a Railroad Train," the story of the Andrews raid, by H. M. Albaugh; "The Trianon," by Sophie Earl; "George Croghan, Hero," by Lucy Elliot Keeler; "Kentucky's Natural Bridge," by Henry Cleveland Wood; "A Light-House and a Honeymoon," by Harriet Quimby, and "The Serpent Mound," by Mary L. Kane. In addition to these articles there are numerous poems, bits of humor, and "Little Histories," while the departments will be found as interesting and as varied as ever. Every article is profusely illustrated, and, taken collectively, the initial number of the new volume of this popular magazine ranks among the best that have yet been issued.

The Four Track News is fifty cents a year, or five cents a copy, and can be had of George H. Daniels, Publisher, 7 East 42d Street, New York.

RECOLLECTIONS OF EARLY DAYS IN CALIFORNIA.

BY OLIVE HARPER.

Is there anything in all the wide world so sweet as the recollection of the first circus a child sees? Can all the real gold and shining gems of later life be as brilliant as the spangles seen for the first time? No matter what beautiful visions one may see, that first peep into fairyland will always be surrounded by a nimbus of glory. Never again will music be as sweet as the short and measured strophes to which handsomely caparisoned horses ambled around the ring with visions of beauty and grace swaying with their motion.

From whence has it come, the strange barbaric fanfare of bugles and roll of drums, as the mysterious curtain is lifted and the beauteous creature, ethereal and daring, bursts into our enraptured sight in all her bravery of spangles and filmy tarletan skirts. Down from the brave days of old, perhaps, when the arena doors were opened to send the chariots dashing around the track. None knows, but dead to sensation must he be who does not feel the throb of the music in his brain, and the beating of the drums on his very heart strings, as the curtain lifts and the gay cavalcade of riders comes stately in. How many of us would give uncounted gold if we could only see things with the same eyes as those that opened in wonder at the glories of the old circus, with its sordid tinsel and cotton velvet?

The writer of this had gone to California in 1852, and settled in Oakland, then called Contra Costa. At the time of her arrival there were but three wooden houses, but many tents. The place settled rapidly, and in 1853-4 the City Hotel was built by her father, Col. A. W. Burrel, who, with Major Moon, Edson Adams and Horace W. Carpenter, owned the whole of what is known as Oakland. In the hotel there was a ball room, forty feet wide by eighty long. This was for many years the only place where any dramatic entertainment could take place, and in consequence all that visited California in those days stopped at this hotel and played in the ball room.

While the plan for the hotel was in embryo a company played in a tent set up on what is now First Street and Broadway. Sol Smith was the name of the young actor, and much I wanted to see the play, but a stern grandmother drew the line at allowing a girl of twelve to go to a theatre, so I and my brother waited till all the family had gone, and then sneaked out to the back of the tent, and, with a surreptitious knife thrust through the canvas, we intended to see it all. But, not daring to go to the front, we had cut two peep holes directly into the actor's dressing room. We were so frightened that we flew back to the house like two little streaks, quaking with fear, and long before the folks were back we believed ourselves to be fast aseep.

When any kind of performance was to be given in the ball room a man on horseback rode all over the county, even outside of it, and distributed handbills, so that from San Pablo, Haywards, San Antonio, Alameda, San Leandro and Martines people flocked in to see the shows, and the performers were sure of a full house. There was so little to amuse people in those days.

After the hotel was built the first company to occupy the rooms was the Lee & (I think) Van Amburg Circus. I am sure of the Lee, but not quite about the name of the other partner. The tent was pitched on a vacant lot. The lots were nearly all vacant then. There was no menagerie, but plenty of fine horses, and the posters were little short of marvelous. The small boys could stay around the wonderful tent, but, being a girl, I had to remain in the house, but I found my consolation in the kindness of Mrs. Lee and Mademoiselle Annette Anneroux, and a lady who was billed as Mrs. Dockrill, if I remember rightly. She was dark, but handsome, while Mlle. Anneroux was dark, but not very pretty, though good natured, graceful, and absolutely fearless. Mrs. Lee was the wife of the manager, and mother of two or three of the little boys who took part in the show. Mrs. Lee was blonde and sweet, but sad and apparently timid, and so weary that she could scarcely sit up. The women took turns in rubbing each other with some sort of oily linament, to "take the stiffness out," they said.

The clown, whose name I think was Rice, was the most woebegone specimen of manhood I ever saw, and the rubber man was perfectly bald and a chronic kicker, and made more trouble than all put together. Mr. Lee and his partner were everywhere, and worked like twenty to get the tent up and everything ready for the four performances. It seemed to me that all the show people thought of was to get all the sleep they could get and eat between times. They had come overland from Sacramento, and in those days that was literally a hard road to travel. They were weary, hungry, stiff and miserable, and showed it all day, but when night came, and the band began to play, they revived by degrees, and were all smiles, litheness and agility when their turns to appear came.

The tent was lighted by a quadrilateral framework, in which were stuck hundreds of candles, and this was hauled up to nearly the top of the tent after they were lighted. We watched this operation as if it had been some kind of magic. At intervals around the ring were stands with more candles on bars. Outside were smoky torches. When the audience were all seated, and the band began that time honored fanfare, and the glittering cavalcade came prancing into the ring, the glamour of the circus was over us all—the cheap finery became cloth of gold, and the tarnished spangles gleaming gems of purest ray, reflecting back the twinkling candle lights and making it all a fairy spectacle.

Then the beautiful bareback riders, who jumped through hoops and over banners, came, and in turn all the ancient and honorable customs were religiously carried out. The drunken sailor and the countryman, who creep over the rallings to ride the balky horse, were there. The rubber man writhed and twisted himself up into a doughnut, and then the acrobats came, including the little boys. Words fail me when I try to depict my awe and breathless fear at the wonderful feats they performed. And words are also too feeble to describe the mute adoration felt for one of the acrobats. In my young eyes he was a sort of a cross between the angel Gabriel and a picture of a beautiful little Cupid I had seen. His pink tights and spangled trunks, the pure gold band around his head and his golden sandals remain fixed in my memory today as fresh as it was then. I never saw him, nor indeed any of the members of this circus again, for they were lost at sea shortly after somewhere near Oregon. Poor, sweet Mrs. Lee; bright, dark Annette Anneroux; the pretty boys, the cross rubber man, and the melancholy clown, all were lost on that dark night.

The Inces were almost the first real company to come to Oakland, and they gave "The Rough Diamond," preceded by a farce. The father and two daughters bore the brunt of the evening, and between the acts the younger daughters sang "Villikens and His Dinah," and several other songs of the day, and also danced the cachuca and an Irish lilt. The elder daughter struck me as being very stiff and stilted, but she looked very elegant as the grand lady. They played to the capacity of the house.

About this time I became stage struck and had serious intentions of running away with the Inces, but the elder daughter told me that unless I could become a great star like her I would find the life anything but pleasant. So I listened to the voice of reason and stayed at home.

The Hutchinson Family came, and we all heard them sing "Came From the Old Granite

State." They were young then. A few years ago I met the last survivor of this family, and he sang in a concert. True, he dropped out some of the difficult notes, but he sang.

Madame Anna Bishop also gave a concert, and had an accident, for she sat down too close to the edge of the platform and one leg of the chair went down, and so did she. But she was not hurt. I saw her again in New York, at a reception, shortly before she died. She sang "Home, Sweet Home," with the same skill, but the rich, full voice was gone.

A little girl came to Oakland with her mother to pass a few weeks at the hotel, and afterward we discovered that she was no less a personage than our Lotta Crabtree. She was not playing, but studying hard. She was all forehead, legs and arms, as I remember her now. She did not care to play nor to do anything like other children, but she did cry over her studies, and often complained of headache. She interested me as a little girl in a place where there were few children, and I longed for her childish companionship, though she was not a child in the common acceptance of the word. But she was very attractive in her strange aloofness. I think she might have played had she been permitted.

We had minstrels, too, and I think we liked them best of anything, next to a circus. Birch & Backus gave several performances at this hotel at different times, and were well appreciated. Their company was good, and their dress remarkable, to say the least. Immense white collars, swallow tailed coats, with buttons as big as plates, and calico vests in flaring colors. And neckties! And flowers in the lapels!

We had a garden outside the hotel, and, as cultivated flowers had not yet been brought to California, my father had brought many wild plants from his ranch, and they looked pretty. Backus and Birch were inseparable, and they were walking in the garden when Backus saw a plant with beautiful and large purple flowers, and he decided to wear one that night in his lapel. He asked my little brother if he could have one. Of course we were all only too proud to have him take them all if he wished. So he cut off the finest of them and put it in his coat, and then he began to edge toward the house as he smelled a strange odor. Finally, after too many questions to record here, he discovered that the flower was from the well known skunk cabbage. He wore his big sunflower that night.

The minstrels rehearsed in the ball room during the day, and it did take off a little of the shine to hear them plan to do or say this or that to raise a laugh. There was one singer, I think his name was Wambold, but it may have been another, for this was long ago; but his voice will always live in my memory as the sweetest and most sympathetic I ever heard.

One time Birch and Backus were preparing for the evening, and Backus thought a big red patch on his black pantaloons would be a hit. He asked my grandmother for a piece of red stuff, and she gave him a generous piece of red flannel, and offered to sew it on for him, but he thanked her, and borrowed a needle and thread and went up stairs to the ball room. We did not know what it was for, and a girl friend and I had curiosity enough to go up to our peep holes which we had made so that we could see and hear the rehearsals. We saw Backus lying across a table, with Birch sewing the patch on Backus' trousers. I do not know whether he had but the one pair or not, but they were fixed for the night then. Birch used the needle so awkwardly that Backus kicked several times. When the audience saw that patch that night they screamed, but somehow it did not seem so very funny to me.

There were many "snide" performances of magic lanterns, magic, singing and dancing, stone breaking, tight rope, and cannon ball throwing, etc. Indeed, the performers were very versatile, some of them adding the Highland fling and fancy jig dancing to their other accomplishments. All theatrical, minstrel, concert and other entertainments ended with a ball, which was kept up until daylight, so that those from a distance could see to go home. The performances must have been pretty fair, for no one was ever shot there for bad playing.

Those good old days are gone, though, but until I forget to live I shall remember them tenderly, for they were also the precious days of my youth—days when I believed.

WHERE, WHEN AND WHY THE DEACON PLAYED CLOWN.

BY CHARLES H. DAY.

Before the establishment of the mill, following the opening of a railroad connection, the town was called Burrville. Upon the addition of the manufactory and railroad station an effort was made to change the title of the proposed borough to Burrborough, the suggestion coming from the old residenters. The managers of the mill enterprise mildly objected, pointing out the fact that in correspondence, shipping of goods, and so forth, Burr was everyway preferable. The mill influence was sufficient to secure the christening of the corporation to their liking, and also the election of the first burgess. Deacon Levi Powers was an extremely good man, and, although in religious matters he was radical and conscientious—easy going people said straight laced—he was well thought of as a man and a citizen, and it was not a strict party vote that brought him into office by a very large majority. Pastor Weed—appropriate name—looked as if he was in perpetual mourning the morning after the election; after congratulating the deacon on his triumph he said:

"Brother Barnes was left 'way behind in the race."

"Oh, he couldn't keep up with the band wagon," adding, at the slip of the tongue, "ahem! ahem!"

The mill management had not only had a hand in the election of their candidate, but so manipulated affairs as to make the burgess quite absolute in his powers. Powers of the powers was not aware of the aims of the mill magnates when they ingeniously aided in his nomination and election, with the intention of using him as a figure head, and actually directing affairs themselves. Later on the mill owners came to know their man better, and found, to their disappointment, that he was not a mannikin to be mill manipulated. Pastor Weed, who had tested the good man's quality in a matter of church policy, had expressed a quotable opinion apropos of the deacon's distinguishing characteristics:

"Brother Powers will never be tempted by the devil; he is too stubborn to be influenced by Satan."

Not long after Burgess Powers took office the president of the mill company took umbrage at the deacon's action in a public matter, and concluded a dictatorial impertinence with the declaration: "The mill interest put you where you are."

The good man was not moved to wrath thereat; as cool as a cucumber, and the more aggravating from his equanimity, he calmly responded: "It may be, as you say, that the mill interest put me where I am. I certainly was not aware of it at the time of my nomination; be that as it may, I am the burgess of the people, and for the people. If you expect me to grind the grist for your mill alone you have, as you say, put the wrong miller in charge."

"You will never be burgess again," snapped the mill president viciously.

With the same aggravating good nature, firmly but with a provoking smile, the deacon returned: "I will allow that you may be a seer, but I will neither worry about nor attempt to read the future; for the present I am the real thing."

The head of the mill enterprise, from an over share of prosperity, had acquired a domineering spirit, and, although he maintained his autocracy during the recorded interview, he set at work to "smooth the fur the other way" at their next casual meeting. The president of the mill corporation found his later interview indecisive and quite as unsatisfactory as the former one, when his bulldozing mandate failed of obedience.

"Mr. Burgess," began the big man of the mill, in a placating manner and an oily voice, "as Spring is near at hand, it has occurred to me that some one of the mountebanking circuses may have in view the idea of exhibiting in Burr. Now, as you are a deacon, and a moral man as well as a burgess, of course you will, as it is in your power, refuse to grant a license to the wandering vagabonds."

The burgess voiced neither opinion as an official, deacon or citizen. "Pastor Weed agrees with me that such an exhibition should not be seen in Burr, and would bring reproach upon our new borough." Still the ruler of Burr did not compromise himself; the great man of the mill hemmed and hawed and shifted his feet and his eyes, and expressed his uppermost and uttermost argument last, "We mill owners don't want any circus here, for that means a shutting down of the mill for one day, and that is just the loss of so much profit to the stockholders. Holidays are a plague—Deacon—Mr. Burgess, and the help had better keep their money." The deacon was serene and silent. "What do you think about the matter?" pursued the head of the manufacturing enterprise.

The reply was as noncommital as it was surprising: "I will meet the issue when it comes before me officially."

Shortly after this conversation the contracting agent for P. T. Barnum's Circus and Menagerie arrived at Burr, and the gentleman in advance happened to be Lew June, one of the great showman's partners. One of his first inquiries of the landlord, after making himself known, was: "Who grants the circus license??"

"*If he grants it,*" Deacon Powers, the burgess."

"If he grants it," repeated June, struck with the if, and the emphasis. After a pause, he added, in inquiry: "What's his given name?"

"Levi."

"Oh, he's all right," returned June, "I have met the gentleman before," and with that he hurried to hunt up the ruler of Burr. Less than a block away the burgess and the circus man met, and it was with clasped hands and "Hello, Lew." and "Hello, Levi." After a little congratulatory conversation the old acquaintances backed off a few paces and viewed each other critically.

"So you are a partner of P. T."

"And so you are burgess of Burr, and a deacon besides!" Then June gave the local dignitary a dig in the ribs, and inquired: "How long is it, Levi, since you played clown with George F. Bailey & Co.?"

The deacon-burgess was reminded of old times, and, in his haste to ask a question, forgot to answer one. "Is Barnum coming here himself?"

"Barnum is coming to Boston," began June: "you know he only goes to the very largest cities ——"

"I believe he would come here ——"

What the burgess meant to say was not fully expressed. June cut him off with:

"If you were to play clown."

"I would on one condition," returned the official, "although it is years since I donned the motley. Our Sunday school library needs replenishing badly, and if your folks have got the nerve to pay two hundred and fifty dollars for my services for two performances I'll donate the money to the library fund, and charge the show one dollar for license.

"It's a go," exclaimed June, "and I'm coming back to the show to see you do it. Won't your old manager, George Fox Bailey, be astonished? George, you know, is our manager."

"I ought to have made one proviso," remarked the deacon; "Barnum ought to come here and lead the procession. You see, the mill owners are dead set against circuses, and may try to coerce their workmen by refusing to shut down their works for the holiday."

The ready and experienced June returned promptly: "I will write P. T., to Bridgeport tonight and explain matters, and request him to wire you at once. Charles Gayler, our newspaper man, will see you when he arrives in town—you know Gayler?"

"Oh, yes, certainly. What has become of Guilford, the scribe? He was so slow that when he was in action you couldn't tell whether he was moving or standing still."

The query started the reminiscences, and during June's brief stay in Burr the two old friends had what the good deacon would term at a prayer meeting "a refreshing season." A few days thereafter Barnum telegraphed the burgess of Burr: "I will be there if you join me in leading the procession."

Levi Powers, burgess of Burr, wired in response: "Condition accepted."

The coming of the big Barnum circus to Burr was the talk of the borough, but when Charles Gayler worked up the great extra attractions, the coming of Phineas Taylor Barnum in person, and the volunteer appearance of Deacon-Burgess Powers as clown, for the benefit of the Sunday school library, the entire country was aroused, and when the show did come there was hardly room enough in Burr for the gigantic outfit and the people at the same time.

At the first announcement of the deacon's intentions Pastor Weed was amazed, and could not believe the statement told by the type. Deacon Powers confirmed the newspaper publication, and, without waiting for argument or expostulation, jocosely rallied the preacher:

"Pastor Weed, I never found fault with your show when you ran an old folks' concert in the sanctuary, and only came out twenty-three dollars and forty-two cents ahead of the expenses ——"

"But," put in the preacher, "a deacon and a burgess making a clown of himself for ——"

"Two hundred and fifty dollars for the Sunday school library!" Then the deacon-burgess made a clean breast of a fact which he had neither advertised nor made a secret; "In my younger days I was a circus clown, and it is not immodest for me to say that I was counted a good one, and a public favorite. Marrying out of the profession, I retired, and it is now many years since I whitened and reddened my face to amuse the people. We may differ on the point, but I think that Powers, the clown, did as much in his way, making people happy, as has Deacon Powers endeavoring, by precept and practice, to keep his fellow men in the straight and narrow way. P. T. Barnum, George F. Bailey, Avery Smith, John J. Nathans and Lew June are all highly esteemed friends of mine, and I am proud that such sterling gentlemen reciprocate my sentiments."

The big show did not appear at Burr until Wednesday, but on Monday a notice was posted at the mill gates which was presumed to administer a decisive blow to the Barnum exhibition, as far as the afternoon performance was concerned. The official proclamation read:

"TO ALL EMPLOYES.

"This establishment will be open every day this week for business, and no employe will be excused from service on any account whatsoever.

"The Burr Mill Company.

"By Order of the President."

There was no strike, no public meeting of expostulation, but there must have been an undercurrent of mutual understanding, for when the grand Barnum parade reached the mill, with P. T. himself and the deacon-burgess riding in the open barouche, behind the first band wagon and the cavalcade of knights and ladies, the mill workers, to a man, to a woman, to a boy, to a girl, shut off the operation of their machines and marched out of the works, and fell in line at the rear of the procession, and became a part of it for the balance of the parade. It was a red letter day for the deacon, a great day for Burr, and a memorable day for the mill workers. Powers was at his best—"better than ever" agreed Barnum, Bailey, Smith, Nathans and June, who led the applause. P. T. made a speech and nominated the special jester "for burgess, during life and good behavior," adding, in a Barnumesque way, "so good a clown could not escape making a good deacon and an efficient public officer."

At the next election Deacon Powers run for burgess. His competitor, judging from the vote polled, *walked*. The rival candidate, the president of the mill company, was so far behind in the race that upon the face of the returns it appeared almost as if he had never started. As the local newspaper had it, the mill magnate "put up a stiff fight," importing professional political campaigners to advocate his cause. Deacon-Burgess Powers pursued "a still hunt" up to the night before the election, when a "grand rally" was held that was indeed a mass meeting, the orator of the occasion being that astute politician, showman and humorist, Hon. P. T. Barnum, of Bridgeport, Conn.

AN AUTHENTIC SKETCH OF THE ORIGIN OF THE B. P. O. ELKS.

During the late sixties the theatrical profession experienced many financial hardships, as the earning powers of the country were serving their country's cause till 1865. At the close of the war the stage had a serious suspicious odium, and it was some three years or so later that the public began to see that the theatrical profession had no sympathy for the disgrace brought upon the honored name of one among their number. And the professionals upon the stage having had hard times enough, had opportunities of seeing that some system of benevolent fraternity would be of endless service to them when stranded far from home. Theatrical agencies also saw the need, as they frequently had to get their patrons home in some manner at their own expense.

In 1867 and early in 1868 the subject of a benevolent order was agaitated among those engaged in the variety, minstrel and dramatic ends of the profession, and a plan of organization was decided upon. Thompson & Riggs theatrical agents, together with George F. McDonald, Billy Sheppard, Joe Norris, Chas. F. Shattuck, Louis Nevers and a dozen or so of their friends started an organization that on Feb. 14, 1868, they launched, under the name of the Benevolent and Protective Order of Elks of New York.

The new order absorbed a majority of the members of a social organization that had started some time before, and which had no aim but a social meeting on Sundays, and to enjoy refreshment that the excise laws restrained to some extent. This organization was called the Jolly Corks, and the members carried a cork in their pocket and worked the cork trick on the uninitiated for an initiation and the amusement of those in the secret. The Jolly Corks' membership was so reduced by the organization of the Elks that it ceased to exist in New York City, but was afterwards started in Philadiphia by Charles A. Vivian, and existed for two or three years.

The name Elk was decided upon by a committee appointed for that purpose. It was found that the English stag and the American moose elk showed little dissimilarity, but Elk was the name of the street in Buffalo, N. Y., where Mr. Riggs was born, and Mr. McDonald discovered in Goldsmith's Animated Nature a description of the elk, which made it a fitting emblem for the order. There were fifteen votes cast on the motion when it came up, eight of which were in favor of the adoption of the name of Elk.

Thus the Order of Elks was born on Feb. 14, 1868.

On the adoption of name from the committee's report, the next step was for a ritual and other requisites for the order, and the same committee was continued for that purpose, which reported and the report was adopted May 24, 1868. This made the organizaton complete and the Order of Elks commenced to grow in members and popularity.

Immediately steps were taken to give a benefit performance, advertisements of which appeared in all the papers. The following appeared in THE CLIPPER of June 6, 1868:

ACADEMY OF MUSIC,
14th Street and Irving Place,
Monday Afternoon, June 8, 1868.
MAMMOTH ENTERTAINMENT.
GRAND
MINSTREL FESTIVAL.
BENEFIT OF THE FUND OF THE PERFORMERS' BENEVOLENT AND PROTECTIVE ORDER OF ELKS.
On which Occasion will be Presented
THE
GREATEST COMBINATION
OF
TALENT
THE WORLD EVER WITNESSED.
PRESENTING
Bryant's Minstrels, Kelly and Leon's Minstrels,
San Francisco Minstrels, Hooley's Minstrels, of Brooklyn,
Sharpley and Cotton's Minstrels,
Tony Pastor's Combination,
Theatre Comique Company,
and
Many other first-class artists
in their respective specialties.
Four complete orchestras combined in one
Doors open ½ to 1 P. M. .....Commences 1½ P. M.
Price of Tickets to this Mammoth Entertainment,
Fifty Cents.
Reserved Seats in Parquette and Balcony, 75cts.
Seats in Boxes, $1.00. Private Boxes, $5.00 and $10.00.
Box office open from 9 A. M. to 5 P. M., Friday, Saturday and Monday, June 5th 6th and 8th.
Reserved Seats for Sale Now, by
THOMPSON & RIGGS,
Theatrical Agency, 189 Bowery.
For further particulars see Announcements in Daily Papers, Programmes, etc.

This was the first introduction to the public. The entertainment was a success and netted a snug sum.

An act, not on the programme, occurred between the factions that marred the pleasure of those interested and determined the policy of those in power as to the admission of the semi professionals, or, as they termed it, the "music hall and Vivian crowd," to the Order of Elks. That incident and the course followed made trouble for the new order.

The proceeds of the entertainment, owing to this disturbance, were never accounted for. But this did not kill the Elks, as it was expected to do, but made the members more determined than ever to succeed. They enlisted more and abler men, and broadened their scope to include managers as well as actors. Thompson and Riggs' experience in theatrical agency business was responsible for many things that shaped the policies adopted to build the order for a solid and permanent benevolent organization.

The order grew quite rapidly and there was an attempt made to incorporate it. A bill was introduced in the legislature in the Winter of 1868-'69 for that purpose, but it failed to pass on the objection of its being a scheme to evade excise laws in New York City. Explanations and arguments did no good. This defeat again renewed determination to accomplish their aims. Consultations with New York lawyers and legislators favorable to the Elks, who knew their objects, resulted in discovering that the revised statutes of New York State specially mode provisons for the incorporation of charitable and benevolent organizations, such as the Elks had started. At once steps were taken to incorporate the order, and this was done on March 3 and 4, 1869, by filing the certificate of intention in the New York County Clerk's office, the same being indorsed by Justice George G. Barnard, of the Supreme Court.

This certificate read as follows:

"An Act, to incorporate the Benevolent and Protective Order of Elks of the City of New York.

"The people of the State of New York, represented in Senate and Assembly, do enact as follows:

"*Section* 1.—George W. Thompson, William Sheppard, James W. Lingard, James Glenn, John Mulligan, Thomas G. Riggs, George McDonald, Louis Nevers (Revers), Ephraim Horn, George Green, William H. Brown, William L. Bowson, William Coffin, George E. Farmer, George Jackson, George Rockafeller, Ruey Hughes, Charles Shattuck, Joseph Cook, Joseph Norris, William Carter, John G. Obriest, John K. Campbell, Harry Stanwood, and their associates and successors, members of the Order of the Benevolent Order of Elks, and such persons as may become associated with them, are hereby constituted a body, incorporate by the name, style and title of the Benevolent and Protective Order of Elks, for the purpose of social intercourse, and to protect, enhance and promote the welfare and happiness of each other, and to watch over, to succor and provide for in sickness, and to assist in distress an unfortunate brother, and to render such assistance that will enable a brother, friendless and in want, afar from his home, to return to his friends and family, and for that purpose are hereby empowered to make, establish and adopt such necessary by laws, rules and regulations as may be required.

"*Section* 2.—The said corporation shall possess the general powers, rights and privileges, and be subjected to the provisions contained in the third title of chapter eighteen of the first part of the Revised Statutes, so far as the same are applicable.

"*Section* 3.—The management of the affairs and concerns of said corporation shall be conducted by the persons now holding office in said order, and such shall continue in office until the next annual meeting of the order for the election of officers, and said management of the affairs and concerns shall be conducted by those persons who may be from time to time elected by said order.

Section 4.—The aforesaid Benevolent and Protective Order of Elks shall have power to receive and disburse funds and purchase or take by donations, deed, devise or bequest any real or personal estate given, granted, divided or bequeathed to it for the purpose stated in Section 1, but it shall at no time hold property beyond the value of fifty thousand dollars, and shall have full power to grant, bargain, lease or dispose of the same, provided that the proceeds of such bargain, lease or disposal shall never be in any manner directed to any other purposes than that for which the property was originally acquired or donated.

"*Section* 5.—The said Order of the Benevolent and Protective Order of Elks are hereby empowered to establish branch lodges, provided said branch lodges conform to the provisions of this act.

"*Section* 6.—This act shall take effect immediately."

"INDORSEMENT.

An Act to Incorporate the Benevolent and Protective Order of Elks in the City of New York.

I hereby approve of the incorporation of the within society.

March 4, 1869.

GEORGE G. BARNARD, J. S. C.

Filed 3d March, 1869."

It will be noted that the aim was chiefly to provide for unfortunate performers away from home and friends.

At this time there were about one hundred members of the order, among whom were such able men as Henry P. O'Neil, whose far seeing calculations of coming events among men won him much admiration. He formulated and gave to the Order of Elks a chart that the phenomenal growth and expansion has found expedient to follow, although trials have been given on others, which have been found defective and discarded, and the original chart returned to. Mr. O'Neil's memory in the Order of Elks will in coming years grow brighter as his work is understood.

In 1871 the New York Lodge of Elks decided to extend the order to other cities, and for some reason, which seems never to have been fully explained, disregarded the provisions of incorporation obtained in 1869 (which seems to provide for the establishing of branches over the United States), and obtained a charter for a grand lodge to grant charters to lodges elsewhere. This changed the original plan, and continued to exist till 1889, when the subordinate lodges proposed that New York Lodge be made to stand on the same basis as any other lodge, and that the grand lodge be the creation of the combined lodges. New York Lodge sulked for three years, then it saw its error, and in 1892 the discussion ended, and the order since that date has advanced in the benevolent field as no other fraternity ever dreamed possible.

The amusement profession can justly feel proud of the Order of Elks—it is their child—not born, but the product of evolution and a combination of motives for good among their fellows. Thirty-five years old, 150,000 obligated brothers, in eight hundred and fifty families located wherever the stars and stripes will shield them. There is scarcely a city in the United States large enough to support a theatre which has not its lodge of Elks, and in hundreds of the larger cities the order has its own palatial home. The combined lodges support a National Home at Redford, Va., where the brother who has done his work faithfully while in prosperity and health can now find sweet comfort and rest among his former co-workers.

In the Hall of Fame of the Elks will be found the names of George W. Thompson, George F. McDonald, Thos. G. Riggs, Wm. Sheppard, Henry P. O'Neill, and scores of others down to the present, with additions to be made each day or month till the end.

D'ARVILLE SISTERS,

Jeannette and Irene, have had an excellent stage training. Jeannette began her stage career in French comedy and melodrama. She early became an expert swordswoman and crossed swords with the best swordsmen of her native country. Later she became a dancer and singer, in which lines she also became proficient. Irene made her entree in the profession as a child, appearing in "Gismonda," "Rip Van Winkle," "A Midsummer Night's Dream," "The Musketeers" and "Romeo and Juliet." Later she became a leading soubrette. Besides their acting of parts they have a novel sister act, in which they introduce singing, cornet solos and fencing.

SULLIVAN, HARRIS & WOODS,

The enterprising theatrical managers, are indeed to be congratulated upon the success of their numerous enterprises. This firm announces, in another portion of this paper, a list of attractions that they will present for the season of 1904-05.

This firm has not felt the depression in business, owing to the fact that they always equip their plays, giving them magnificent scenic environments, with proper stage accessories and casts of unusual excellence. They have now in their employ three hundred and fifty performers of well known reputation and ability, and they never allow their attractions to deteriorate. They are justly named "The Musketeers of the Melodrama," and, as they have twelve big successes, they are also holders of a number of box office records.

The magnitude of this firm can be easily estimated by the fact that the average annual expenses of their aggregate attractions make a total expenditure of $720,000 per annum. This, of course, includes all expenses attached to all the attractions in the way of printing, railroad fares, salaries, etc.

Next season they have contracted with Billy B. Van, the original Patsy, and will present him in a big musical novelty, entiled "Patsy Bolliver." Mr. Van will be surrounded with the best talent in the vaudeville line, and the production will be up to the standard of this firm.

Joe Welch, the greatest of all Hebrew delineators, who has been so successful under this firm's management that he has tested the capacity of the theatres in the United States in the past two seasons, in "The Peddler," will be presented in a new play, by a well known author. The scenery is now in the hands of the best scenic artists.

"The Fatal Wedding," by Theodore Kremer, has become an international success, four companies playing it in the United States and five in Europe. This play will be sent on the road with a cast of unusual excellence. There will be two companies of "For Her Children's Sake," a companion play to "The Fatal Wedding," and two companies (Eastern and Western) of "Wedded and Parted." "The Peddler," a big scenic attraction, will be sent out next season with a cast up to the firm's standard.

Sullivan, Harris & Woods are enterprising, and stop at nothing to make their attractions box office winners.

SIMS REEVES' LOSSES.

It is probable that Sims Reeves lost more money through unfulfilled engagements than any other singer that ever lived. He himself computed the total amount thus eliminated from his banking account, during a career of half a century, at $400,000. An eighth of this sum would have sufficed to have spared him the rigid economy and the music hall work which marred the closing years of his existence. In the early "nineties" he took up teaching and accepted a professorship at the Guildhall School, where we frequently came in contact.—*From Hermann Klein's "Thirty Years of Musical Life in London."*

THE SPRITE OF THE GOO-GOO-GEE.

BY W. J. FLORENCE.

A fairy came from her opal cave
  In the depths of the onyx sea,
And brought a babe, with golden hair
And sparkling eyes, like dewdrops rare,
And lips like rose, and skin so fair;
And little fat hands, with dimples deep,
To rub his eyes when he wanted sleep,
And short, plump legs when he tried to creep.

The fairy stopped at a farmer's gate
  And said: "I'll enter here,
For a little mother wants a babe
  With bright blue eyes that sparkle clear,
  And cheeks as pink as the conch shell's ear,
And curls on its tiny pate."

Now, behind this fairy, kind and true,
Came another sprite, called Bugaboo,
  From the land of the Goo-goo-gee.
Oh, he was a nasty, popeyed elf
That thought too much of his ugly self,
  And, between both you and me,
He was after the babe that the fairy brought
  From the depths of the onyx sea.

When the babe was laid in its mother's lap
  It clapped its hands with glee;
And the fairy said: "I'll leave you here
  If you will promise me
Never to cry or pout or fret,
But be a sweet and darling pet,
  And as good as good can be.

"If ever you are a naughty child
  And cause your mamma pain,
The sprite from the land of the Goo-goo-gee
Will come some night down the chiminee
And take you away from your mamma's knee
To his cave in the black molasses sea
  And you won't come back again."

But this lovely child was very good.
  And Bugaboo, you see,
  Grew very mad because he could
  Not get this fat babee;
But he's running around the country yet,
  As wild as he can be,
Watching every little pet,
To see if they cry or pout or fret,
For he says: "A child I am bound to get
  For my home on the Goo-goo-gee."

NOTE.—This poem was the only one ever written by the late Mr. Florence, and was written in 1890, and was copyrighted at that time.

'CONVERSATIONS OF A CHORUS GIRL."

She Calls on the Dramatic Editor to Get Her Picture Put in the Paper and Tells of the Trials of a Theatrical Career.

BY ROY L. MCCARDELL.

She was a pronounced blond, but you could have spelled it peroxide, and she was young and pert and saucy, and she drifted into the sanctum, and as the needle to the pole, followed with unerring instinct the trail that led to the dramatic editor's desk. At the first rustle of her silken skirts the office sat up as one man to look and listen.

"Morning!" she said in airy greeting, "I'm Lulu Lorimer. I played this town last year with the original 'Floradora' Co., No. 6. I'm going into comic opera this Summer and I want you to put my picture in your paper and say something nice about me; that I am a Broadway favorite, or a belle of the footlights who is shortly to marry a millionaire club man, great to society's surprise; you know the gag.

"I hope to make good in stock, for I'm that tired of the road I'm zizzy in me head.

"We closed in Seneca Falls last Thursday. We was to play Painted Post and some more of them water tank towns, but right ahead of us was Diamond Jack's Essence of Dogwood Indian Remedy Show. You know, one of them snaps that advertise in THE CLIPPER:

WANTED—For Ind. Med. Co.—Tenor who can pull teeth and fake organ. Boozers and Chasers do not write, you will not last a minute. Also sober Snake Eater wanted. Must be good dresser on and off.

"We stacked up against this naphtha torch honkatonk in East Saugerties, and they gave an open air that put our opera house show on the Fritz. What good was me refined specialty in a heart interest comedy drama like 'Way Down in Michigan,' when a free show was pulling the teeth of prominent citizens, with four dingy coon shouters and a souvenir glass spinner?

"But part of the blame can be put on our manager, who took us out with no paper except Lady Audley lithos and a few Huber three sheets. Why, with that medicine show's twenty-four sheet stand, showing Diamond Jack 'From the College to the Forum' and 'From the West to Wall Street,' not counting their dingies, billed in Harem scenes, as 'Octoroon Odalisques,' and what with the glass souvenirs with every bottle of Dogwood Essence sold, and Diamond Jack's brother, 'Circus Joe,' who worked the nuts on the edge of the crowd, they trimmed the towns, leaving us to play to window privileges and a couple of society people who came in on comps.

"I know, although me voice is good, I ought to stick to comedy, and not to have joined with comic opera stock. But, just as I tell you, every show I went out with was a shine, and I never struck a comedian yet who didn't hog the lines of my best scenes.

"I thought sure I'd have a chance this last time I was teling you about, because the managed liked my work and told me he thought I was more refined than Maud Adams in my light comedy. But what good did that do when the musical director, whose brother-in-law, a piano manufacturer, was backing the show, couldn't see me for a minute? The musical director was always a bar off time when it was my song. But I got me calls just the same. He was stuck on the ingenue, and what between her jealousy of me, and taking all the calls when the leading lady wasn't eating the scenery, and the way the comedian took everything to himself when we was on in our bits, what show did I have with that outfit?

"So, after this, me to the daisy dotted dell when it comes to heart interest comedy at ten, twent and thirt.

"I was lucky enough to have a ticket back to Broadway, and I had no sooner struck the lane than I bumps into Abe Hockheimer. You remember him. He used to play the Irish Swell in the Fritz Emmet shows. Well, he's a song writer now, and has his own music house; that is, he has desk room and a piano in the Star Vaudeville Agency. He steered me there and pulverized the piano while he went over his new song, 'On the Outskirts of Chicago.' He promised to get me with the Bon Ton Burlesquers, one of them shows where nothing goes but slap sticks and sentimental songs. But I'm from one of the best families of Altoona, Pa., and me mother would die if she knew I wore tights on the road.

"Abe tried to make me believe his shine song was fine for the lilies, but me to the switchback when it comes to this song introduction con. You get a hundred and four miles from home with a show and ask for your salary, and the manager tells you he hasn't you on the list, and that he's only let you come along as a courtesy to the musical firm in whose employ you are. That's just a few of the fifty-seven varieties you get on the stage. Such a business!

"Then I posed for the Acme Art Company a while. You've seen my pictures in them art studies, haven't you? The one where I'm draped in front of a red curtain smoking a cigarette. That one is called 'Purity.' Mr. Hankinson, who runs the art company, wanted this picture to sell as an art study, and to use as a cigarette ad.

"Then there's the others I posed for: 'A Maiden's Reverie,' 'Contemplation,' 'Innocence' and 'Happy Dreams.' When the college boys frame 'em they cover up the names.

"Then I heard about this opera company. You know the manager is dotty about society belles. It doesn't matter whether you can sing or not, or how you look, so long as he thinks you have come from society to the stage.

"Honest, if I hadn't gone to his office and told him I was capable and experienced, and had a good voice, and proved it to him, it wouldn't have done me half the good it did when I waltzed in and gave him the warm wind about running away from Vassar to go on the stage, and that me father owned all that part of Altoona, Pa., that the Pennsylvania Railroad run through. He engaged me on the spot for first girl on the right, and understudy to the prima donna.

"Now I must hurry to rehearsal. Here's my picture. Now don't put me in the pan. Say something nice about me."

And she tripped out, jingling her chatelaine.

From "Conversations of a Chorus Girl," by Roy L. McCardell.
(Copyrighted, 1903, by Street & Smith.)

DAVID WARFIELD

Has risen to the top of his profession with extraordinary rapidity. His success has been so distinct and solid that a few words about his career cannot fail to interest the public. He was born in San Francisco, about thirty-seven years ago, his parents being Jews. Their condition was humble, and young Warfield was given few advantages and only such schooling as was afforded by the public institutions of his native city. While still in his teens he was compelled to assist in the support of the family, and, having a predilection for the theatre, found a position as usher at one of the chief playhouses of the city, and served his employers not any too faithfully, since the major portion of his time was given to watching the stage and cultivating the society of the actors.

He learned jig dancing and a few other steps at the stage door and under the street lamps, as most boys of his disposition and inclination do, and, having added a few songs and one or two imitations of famous stars to his limited repertory of accomplishments, sought an opportunity to appear in public.

The long-sought and much coveted engagement finally was secured at the Wigwam, a famous variety theatre of its day in San Francisco, and his stay before its footlights, as he himself tells it, was just about four minutes and a half, when he was told to "wash up and go home." It is scarcely creditable, in the light of his present great success, that this first appearance, under whatever circumstances, was so absolute and ignominious a failure. The "wash up and go home" is in the majority of instances the death knell of the ambitious young vaudevillian, but Warfield had greater faith in himself than the average stage struck youth, and determined to hang on and give his talents another try. A second appearance in San Francisco, however, was quite out of the question, so he prepared to reach that great goal of all American actors—crushed or uncrushed—New York City. Warfield arrived in New York without money, friendless and obscure. But his purpose was so firm and his determination so fixed that nothing could turn him aside, and after vainly endeavoring to secure an engagement with a reputable company he accepted an offer coming from a concert hall of the lower class on Eighth Avenue, where no admission was charged. Here he received $15 for the first week, and was re-engaged for the second. Directly after this he obtained a part in a melodrama, called "The Inspector," which was sent on the road for a short season. His next appearance was with the Irish comedian, Mark Murphy, in a farce called "O'Dowd's Neighbors," essaying the role of an Irish "biddy." This was the only part, Warfield says, that was ever distasteful to him, and he abandoned it in a few weeks. Shortly after this he became a member of John Russell's Comedians, and in this company began to attract special notice. As one of its members he made his appearance on Broadway just one year after he had played in the Eighth Avenue concert hall. In the season of 1892-3 Warfield was in "A Nutmeg Match." He afterwards rejoined Russell's Comedians, and it was while acting with them that he was engaged as one of the chief comedians in the Casino Opera Company.

This was Warfield's first real opportunity to display his ability, and within a very brief time he was convulsing all New York by his seemingly limitless powers as a fun maker. It was at the Casino, in "The Merry World," that he first played the part of a Jew—the beginning of his most delightful creation—quaint old Simon Levi.

"The Merry World," a burlesque or satirical review of the great plays of the season in New York, embraced a comical thrust at "Madame Sans Gene," "Trilby" and other notable productions. In this "Sans Gene" portion Warfield appeared as Fouche, the Parisian police chief under Napoleon, and made a decided success.

In the last act of this burlesque his Laird, in "Trilby," was pronounced better than John Glendining's original of the part, and the little "Jew-bit," as the actors say, was in itself a gem of unapproachable brilliancy.

Warfield remained at the Casino for three seasons, only leaving it because of the temptation of a really enormous salary offered by Weber & Fields. That he speedily became the ruling favorite of this organization of distinguished players everyone knows, as well as his notable achievements during his three or four seasons as a member of this company.

But a more auspicious time was rapidly and surely approaching. Warfield had the talent, and it only remained for a master guiding hand to discover, develop and direct it. This fell to the lot of David Belasco. It was Mr. Belasco's shrewd and unerring judgment which sought Warfield out, and which saw in him the possibilities of high artistic achievement.

Early in 1901 Mr. Belasco, who had been deeply impressed by Warfield's character work, entered into a contract with Mr. Warfield to put him forward as a star, and at the beginning of the season of 1901 a play called "The Auctioneer" was produced, with Warfield in the leading role, at the Bijou Theatre, the scene of the comedian's first Broadway success. The play ran for four months, and Warfield's extraordinary personal success became a matter of general recognition. In the writing of the play the creation of the leading character was the result of careful design. In his great success on the vaudeville stage Warfield achieved his fame through his skillful and laughable portrayal of the eccentric Jew, who inhabits the East side of cosmopolitan New York. As a vaudeville creation this character was utilized only for exciting laughter. But, with all his quaint ways, his sharp business methods, his ludicrous dialect, and his shambling walk, Mr. Belasco and Mr. Warfield always maintained that the East side Hebrew had his human side as well as other folk. It was partially in exemplification of this idea that "The Auctioneer" was written; but it was produced by David Belasco because he recognized in Warfield that uncommon genius which, when given free scope on the stage, can compel not only laughter but also tears. The keen insight and extended experience of Mr. Belasco were displayed in every scene of the play. It is no disparagement of Warfield's genius to assume that much of his personal success is due to the genius of this master. In "The Auctioneer" there is something distinctly unique, for Mr. Belasco has been careful to keep clear of the trodden path. As a result of this happy combination of circumstances, Warfield's debut has proven a notable dramatic event, and it has fallen to the lot of but few actors to achieve such sudden and solid reputation as has David Warfield.

To become a successful star involves generally two very necessary conditions. First, the aspirant should be endowed with unusual talent in the mimetic line, and second, he should undergo a long and severe training in his profession. A striking illustration of this fact is shown in the number of failures which have recently attended the attempt to put forward inexperienced and ordinarily gifted people to the professional altitude marked out for the few only. The career of David Warfield, who has arrived at a very distinguished position in a comparatively short time, might seem to be inconsistent with this theory. It has fallen to the lot of few actors to achieve such sudden and solid reputation as has Warfield, the only similar instance in recent years being the case of Richard Mansfield, who woke up to find himself famous overnight after playing Baron Chevrial, in "A Parisian Romance." But it should be remembered that for twelve long years Warfield worked faithfully, beginning at the bottom and slowly but surely advancing in his profession, so that those who are familiar with his history understand that he was fully justified in aspiring to stellar honors. Since his debut as a star in New York Warfield has toured the country for two seasons under the direction of David Belasco, and the praise inspired by his artistic work has never been marred by a single discordant note.

INVOCATION.

BY WILLIAM FAVERSHAM.

Oh, gracious God, pray keep from wrong
The soul of him who lisping sings Thy heavenly song,
And keep my halting footsteps in the path of right;
Oh, guide me safely through this world's dark night.
Come, God and Master, King of peace and love,
Stretch down Thy hand from Thy high home above,
Breathe thy strength on me when I falter, weak;
The path Thy feet have trod is the one path I seek.
I know Thy love is good and wide and great;
I worship Thee, I praise Thee, Thou God Compassionate.

World of Players.

—Rowland and Clifford Enterprises—Notes of "The Game Keeper," Eastern: Although business in the East is far from what it should be, and our receipts in many cases do not duplicate in towns and cities repeated, the company is getting its share of patronage, and at Fall River, Mass., matinee and evening, despite the labor conditions, we put the musicians on the stage at the two performances—a deserved tribute to Smith O'Brien, the star, whose following in the Eastern section and popularity increases with each visit. The Irish setter, "Paddy," carried with this show and loaned by the Alpine Kennels, of Grand Rapids, Mich., has just been returned to the company a victor in the bench show at Detroit, Michigan, winning two firsts and an honorable mention in the Irish setter class, native bred dogs. Ed. W. Rowland, one of the proprietors, visited the show last week and expressed entire satisfaction with results, dramatic and financial, thus far attained this season.

—Notes from the Ina Lehr Repertory Co.: We are playing to big business all through Kentucky. We commence our Ohio time at Hamilton, and will play at the big cities, then go into Pennsylvania. The roster of the company is as follows: T. P. De Gafferelly, manager; David A. Heilman, advance agent; J. C. Williams, stage manager; T. P. De Gafferelly, musical director; Ina Lehr, Marie Williams, Fannie Williams, Katie Williams, Mrs. T. P. De Gafferelly, Adelaide Garr, J. C. Williams, Oscar Bass, T. H. Williams, Dick Mason, T. P. Gafferelly, David A. Heilman, T. H. Moore, Johnnie Williams, Alfred Williams, the Aerial Shaws, and the Peerless Williams Sisters.

—H. B. Wilber writes: "Negotiations have just been completed whereby the talented emotional actress, Ethel Tucker, will star next season under my management, in a play written especially for her, entitled 'His Royal Wife.' The play is in four acts and nine scenes, and will give Miss Tucker an excellent opportunity to show her best work as an emotional actress. The play tells a clever little love story, and contains many thrilling situations and climaxes. The supporting company to be engaged will be an exceptionally strong one, and the production will be as complete, scenically, as money can make it, requiring a 70ft. baggage car for the transportation of the scenery and effects. The paper will consist of nearly thirty styles of wall and window work, besides several novelties in small work. Excellent time has been offered me for next season, and I would be able to almost book two companies in the play."

—Fred R. Willard, who has been in the City Hospital, Reading, Pa., for the past seven weeks, suffering from a severe attack of typhoid fever, was discharged last week, and is now at his home in Meadville, where he will remain until after the holidays, when he will rejoin the Myrkle Harder Stock Co., with which he has been for the past three seasons.

—Notes from Eller's "Ten Nights" Co.: Business since opening, Oct. 24, has been big and although we have not worn all the paint off the S. R. O. sign, we have played to capacity four out of six nights. Our band is the finest this show ever carried, and we believe about the swellest on the road, consisting of fourteen pieces. Our specialty list consists of: The Three Elsing Sisters, in lightning change work; Vernon Galster, "The Musical Moke;" Flora Carter, whistling, mimic and imitator; Anna Elsing, in the latest ballads and coon songs; Arthur Carter, in illustrated songs. Holly Rossman joined last week.

—Notes from the Boston Stock Co.: The above company is now in its fourth week in Virgina, and business has been very satisfactory. Although the weather has been very disagreeable at times, it does not seem to interfere with our business. Beside a very good repertory of up to date plays, we have a very strong olio of vaudeville, including: Rogers and Lavine, Sylvan and O'Neal, the Bismarck Trio, Minnie Wordell, Arthur Mann, and Copeland and Copeland. Sam Smith was called to Baltimore from Richmond. We expect to add two or three people to the company after Jan. 1. We play three more weeks in Virginia, and then go into North Carolina. The OLD RELIABLE gets to us at its regular time.

—Eddie Morton, on closing with "Mrs. Delaney, of Newport," joined the Park Theatre Stock Co., in Providence, R. I., for characters.

—Thurber and Nasher write: "During the season of 1904-1905 we will present the well known actress, Florence Hamilton, and in doing so we feel convinced that we are offering an attraction far above the ordinary, her talents being too well known to need any further recommendation. She will be supported by one of the strongest arrays of players possible to secure. Plays never before presented by a repertory company will be used, and the scenic and electrical effects and printing will be elaborate. As a special feature Paulinetti and Piquo, the famous European comedy gymnasts, will appear."

—Oscar Dowon, "the Boy with the Grin," writes that he has been with the Gormand & Ford Co. one hundred and forty-eight weeks, doing his specialty and playing old men characters. The company, he adds, is meeting with big success in Northern New York, and THE OLD RELIABLE is a welcome visitor every week.

—Notes from the Wolverine Theatre Co.: We close for the holidays at Stittsville, Mich. Richard Chapman and Bessie Lorain will spend Christmas at Ashley, Mich.; Fred H. Yapie, at Mendon, with his father, Judge Yapie; Allen P. May, at Tustin, and E. H. and Myrtle Branch, at St. Louis. The season has, so far, been very satisfactory, and for the rest of the season we play all return dates. The Wolverine Theatre Co. is fast becoming a favorite in Michigan.

—Maurice F. Ketchum joined the Davidson Stock Co. at Galesburg, Ill., Dec. 10. He was with the company during the first two seasons of its existence.

—Kris Burr, formerly known to the profession as Leon C. Hubbard, has signed with Creed's Comedians, for principal comedy and specialties. The show opened Dec. 7, at Chagrin Falls, O., and is booked in the best towns in Ohio, Pensylvania, West Virginia and Indiana.

—Kitty Kerwin Griffith is playing Eliza, with Stockwell's 'Uncle Tom's Cabin" Co., touring the Pacific coast.

—Master Le Roy E. Sumner, who the early part of the season was with Robt. Edeson, in "The Rector's Garden," recently joined "The Little Church Around the Corner" Co. (replacing Master Jack Ryan), playing Jimsie, in which he is said to have made a success.

—John B. Schloss has closed with "Down by the Sea" Co., and joined "The Stain of Guilt" Co., as advance agent.

—Lou Decker, late of Chas. Yale's "Evil Eye" Co., is recovering from an attack of peritonitis, for which she was operated upon Nov. 25, and is now in the hospital at Sumter, S. C.

—"The Midnight Express" Notes: We played to the biggest business in the history of the Curtis Theatre, Denver, Col., week ending Dec. 12. While there the individual members of the company, and the management and employes of the house, joined together and sent out a dray load of provisions for the starving hundreds at the Overland Mills, which recently closed.

—"A Kansas Sunflower" Notes: On Friday, Dec. 11, after the performance, Henry W. Locke, Will Jay Peters, Ben A. Tilson and Harry N. Hale, members of the Lockes, were initiated in the Fairbury, Neb., Aerie, No. 520, F. O. E. Henry W. Locke furnished the necessary amusement for about two hundred Eagles, and every "bird" present had a jolly good time. The Fairbury Aerie is only three weeks old, and has already a membership of two hundred or more. Elegant clubrooms are being fitted out in one of the handsomest buildings in the city, adjoining the new opera house, which is almost completed. The Eagles are very strong throughout this part of the country, especially among the theatrical people. Business is splendid, and everybody well and happy.

—Mr. and Mrs. Jos. D. Clifton (June Agnott) have resigned from the Jack Hoeffler Stock Co., having been with said company neary two years. The engagement has been a successful and pleasant one.

—Mazie B. Lawrence writes: "Since leaving the Eagleton Stock Co., two years ago, I have been unable to work, on account of illness. I am now visiting relatives in Montana, and shall stay here until Spring. Then I will be able to resume my work."

—"Hoosier Daisy" Notes: Owing to the ill health of Bessie Clifton, the star of "A Hoosier Daisy" Co., G. H. Eldon closes the attraction Dec. 19. Miss Clifton will immediately go to the hospital at Indianapolis, Ind., for treatment. Upon her recovery the attraction will again resume its tour. Business this season has been the best the attraction has ever played to, return dates being booked in nearly every town they have played. The roster at closing was: Bessie Clifton, Louise Garnett, Beryl Evans, Frankie Elliott, Homer R. Barton, L. E. Beach, J. P. Stenson, Ed. Ferns, Wm. Regan, E. H. Mickie, Roy Steffan and G. H. Eldon. "At Pike's Peak," Mr. Eldon's other company, is playing to a big business.

—Tena Christensen, a member of the McDorman Daniels Co., and William H. Cole were married at Hastings, Minn., on Dec. 9.

—Regarding the Henry B. Harris attractions: Mr. Harris returned to New York from St. Louis, where he had been directing the rehearsals of a company selected to appear in "Soldiers of Fortune," after the retirement of Robert Edeson from the organization. Mr. Edeson closed his tour in Louisville on Dec. 19, and arrived in this city 21, to begin preparation for the production of Richard Harding Davis' play of American military life, "Ranson's Folly," at the Hudson Theatre, Jan. 18. Edwin Brandt, the General Mendoza of the original production, will be seen as Robert Clay in the new "Soldiers of Fortune" organization. Mr. Harris has engaged Charles Wyngate, Helene Lackaye, Rapley Holmes and Thomas Clifton for the Alice Fischer company. At the conclusion of Miss Fischer's tour in "What's the Matter with Susan?" Mr. Harris will present her in this city in a new comedy.

—J. Martin Free has closed as agent of "Circumstantial Evidence," and returned to St. Louis.

—Notes from "The Death Watch" Co., Will Cressy, manager: We opened in Holland, Dec. 8, to the largest crowd that ever attended a performance in that town. It was a double attraction, as the house was new and also the play, that being its first trial. The play went without a break from start to finish, and the management gave the company a banquet after the show. Press and public speak highly of the play. The author, Mr. Lambert, is a Michigan boy. The play will be kept out until late in the Spring, as we are booked up to March 28, with only a few open dates between, and we expect to play many return dates after that date. The original cast will continue on, with the exception of our heavy, who leaves, to join the "Why Women Sin" Co. Edward E. Kennedy will replace him in the cast. During the play Mr. Lambert, in the role of the detective, assumes six different characters. Following is the cast: Frank H. Lambert, Lawrence Day, Alex Morlen, F. Morrison, Ed. E. Kennedy, Will Allen, Austin Money, Harry Clarke, Fred Emmit, G. F. Russel, Lizzie Haire, Hattie Lyons, Nellie Lynch, Master Charlie Powers, Agnes Dolavan, Dolly Powers and Trixie Powers. Chas. A. Harvey is in advance; Ed. Morand, handles the stage. We carry a special car of scenery, all new, and have one of the prettiest landscapes ever shown on canvas.

—D. E. Hanlon has been playing the part of Sam Drysdall, the opium fiend, in "Across the Pacific," and is now in his nineteenth week. He reports succcess in the role.

—Smith and Blanchard, who are *en route* with Heath's "Peck's Bad Boy" Co., write: "While playing Pleasant City, O., Dec. 11, Dave Whitley, of Whitley and Bell, was entertained by the proprietor of the Lee Hotel, in which affair all the company participated."

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Martin, Mr.
Mobley, Ross
McDowell, J. G
Meyers, Wm.
Marriott Bros.
Mead, D. H.
Mulford, A. D.
Maitland, C.L.
Mitchell, S
Morse, Billy
Murtha, J. H.
Morgan, Hal
Mason, H. M.
Murray, Larry
Mason, Wm. A.
Markley, Fred P.
McDade, Sdale
Murphy, Stanley
Mitchell, J. A.
Norris, J. F.
Norris & Rowe
Norton & Russell
Nelson, Billy
Nighton, Robt
Nawn, Tom
Nelson, J. B.
Newton, Charlie
Nichols, D. L.
Nichton, Hrm.
Norton, H. C.
Nye, Thos. F.
Nicholson, J. T
Newton, Chas.
Norton, Jos.
Obee, R.
Owen, O. E.
O'Meara, J. J.
O'Brien, J. A.
Ott, W. C.
O'Neill, Wm. H
Otts, 2
Price, H. M.
Paris, Lionel
Prutte, Wm.
Pomeroy, Daniel
Perry, F. L.
Potter, Billey
Pettingill & DeForrest
Potters, Peerless
Pinard, Powell,
Pantzer Trio
Post & Clinton
Phillips, Tom
Payden, F. E.
Parker, C. M.
Phillips, A. B.
Pearie, A. O.
Priskorn, Alexius
Philips-Hamilton
Price, Billy
Phillips, T. L.
Pearce, Kinsel
Paddock, Bert E.
Punkin Husker Co.
Pascatel, Gt.
Pyne, A. D.
Profilo, Frank
Prouty, C. G.
Poppe, Tomy
Prentice, T.M.
Paul, Frank
Patton, R. E.
Pike, Frank
Quartelli,—
Rice, J. H.
Reeves, Al.
Ritchie, Fred.
Rio, Bud
Robyns, Mr. & Mrs.
Richards & Montrose
Rosaire, B.
Ray, Doc
Raner, Frank
Rau, C. W.
Robinson, Wm
Reilly, Pat
Rowe, H. S.
Romain, W. J.
Radford, C. R.
Roland, W. A.
Reed, Frank
Rostow, A. P.
Ross, J. D.
Radford, C. B.
Reed, J. A.
Russell Co.
Reardon, Wm. F.
Rio, Alf.
Roltaire, R.
Reynolds, L. M
Roberts, Teddy
Ryders, Tony
Kay, J. J.
Rosenthal, Jacob
Rankin, McKee
Ryan, Harry
Rucker, Jno.
Shadrick & LaRose
Stalford the Great
Saylor, H. M.
Stanley, W. H.
Springsteen, Fred
Schumann, Gustav
Seeley, C. W.
Strankosch, Avery
Stone, Charley
Smith & Delle
Schaffer, Tom
Sinclair, Ed.
Scarano, Amiello
"Sky Farm" Co.
Smith, Jas.
Stelling, Harry
Subert, Jas.
Stowe, Louis
Smith, W. H.
Scott, W. M.
Scott, L. L.
Shannon, Sam
Sargent, Fred
Schuller, H. W
Segur, Will
Stephens, Ward
Steely, W. C.
Swallow & Markle
Stone, Chas.
Stanley & Wilson
Smith, F. C.
Seeley, W.
Streeter, M. B
Shayne, Jno.
Swift, O. J.
Smith & Blanchard
Shaw, Larry
Scheerer, W.E.
Swain, T. F.
Sprott, J. E.
Stanley & Wilson
Shopoff, L. M.
Stout, J. M.
Sihock, F. A.
Stuart, Harvey
Stewart, Harry
Sawyer, Jack
Stanhope, Jos.
Sutton, Jack
Saye, J. R.
Schad, Chas.
Stanley & Wilson 6c.
Staats, Phil
Stanleys, The
Sheeran, Jas.
Scally, H. B.
Smith, Harry
Sefton, Harry
Salisbury, F. C.
Sun, Gus
Shannon, Harry
Stires, F. W.
Spaun, Byron
Swickart, Chas.
Santasma, Newell
Sullivan & Pasquelena
Stewart, Cal
Sarony, Gilbert
Tramarsh, Ferd.
Taylor, Fred
Thurston, How.
Tressell, Clyde
Thornet, Mgr.
Trevor, J. E.
Trevor, Edwd.
Titus, F. J.
Trovollo,—
Tana,—
Ty-Bell, Julian
Trevor, J. E.
Turner, Emanuel A.
Thor, Musical
Trachman, M.
Tillish, F. M.
Thompson & Serida
Tylee, F. L.
Thompson, Geo. L.
Vogel, J. W.
Villair, Allam
Vaughan, J. B
Vice & Viola
VanIdertum, Chas.
Victoria, W.
Varnham, Mr.
VanDeBurt, Mr
Van, B. B.
VanRensselaer, Ben
Vice & Viola
Vernon, Walter
VanFossen, Harry
Veaux, Clyde
Vick, Wm. A.
Wood, Claud
White, C. F.
Worcross, J. M., 2c.
Wormwood, Prof.
White, F. D.
Webb, Capt.
Weed, A. E.
Watson, C. A.
Wright, E. E.
Waldo,—
Watson, C. P.
White, C. E.
Wirz, A. J.
Wrighter, Gordon
White, P. J.
Wright, J. B.
Wilder, Albert
White, Jack
Waite, J. B.
Walters, Mr.
Westons, The
Willens, Aug.
Wilson, Tony
Williams, J. H
Whippler & Pickert
Wood, Wm.
Willard, Leroy
Ward, Walt.
Whitson, F. E.
Weaver, J. H.
Wood, Pat
Whyte, E. H.
Wagner, Sam
Warren, Fred
White, O. K.
Winnings, F.J.
Williams, F&I
Whiting & Desmond
White Cloud, Jas.
Webster, How.
Warde, W. T.
Williams, J.B.
Whittmore, Will
Williams, J.H.
Waddell, Doc
Weed, L. E.
Woods, A. J.
Wright, Hilliard
Weed, Lou
Walkup, E. S.
Walters, C. L.
Young, DeWitt Folks" Co.
Zarrow Trio
"York State Young, Jac.
Young, DeWitt C.
Zel (Banjoist) Zimmerman, W. B.
Zimmer, F. V.
Ziegler, E. T.
Zeda, Harry

SEE NOTICE AT HEAD OF LIST.

RHODE ISLAND.

Providence.—Providence Opera House (Felix R. Wendelschaefer, manager).—A 50 per cent. cut in prices maintained during the stagnant week of Dec. 14 helped to attract houses for "Joshua Whitcomb," in which Archie Boyd appeared as the principal. To help matters still more, the manager offered every woman buying a reserved seat for an Imperial matinee a seat for an evening Opera House performance. John Drew, in "Captain Dieppe," 21-26, and "Checkers" New Year's week.

EMPIRE THEATRE (Spitz & Nathanson, managers).—"Deserted at the Altar," produced under the direction of Percy Williams, thrilled the audiences during the week of 14. Al. W. Martin's "Uncle Tom's Cabin" was its successor, and in its wake will come a show of a different class—"The Funny Mr. Dooley."

IMPERIAL THEATRE (Felix R. Wendelschaefer, manager).—Louise Beaton and company gave a pleasing performance of "Rachel Goldstein" week of 14, the comedienne portraying the character of the Jewish girl with careful skill. George W. Monroe, of "Our Aunt Bridget" fame, will hold the house week of 21, in a new musical comedy, "Our Bridget's Dream." On 28 James K. Murray will open in Andrew Mack's play, "Arrah-na-Pogue."

PARK THEATRE (Spitz & Nathanson, managers).—The well known "Camille" was given another performance by the stock company week of 14. The parts were acceptably taken. "The Ticket of Leave Man" week of 21.

KEITH'S THEATRE (Charles Lovenberg, resident manager).—Cole and Johnson, Beatrice Ingram and Edwin Nicander, of the Albee Stock Company, in a sketch, "Strictly Business," and the Hoosier Zouaves headed the bill 14, at the Providence house. The programme for 21-26 includes: The Kaufmann Troupe, Milly Capell, with her horse and dogs; the Sandor Trio, the Willis Family, Yorke and Adams, T. Nelson Dowds, Lavender and Tomson, Rae and Brosche, the Three Barretts, Wilson and Davis, Mabel Hudson, C. W. Sanderson, and Le Bar.

KEITH'S PAWTUCKET THEATRE.—Bill 21-26: Mooney and Holbein, John LeClair, Miriam Ainsworth, Howard and Bland, Hal Merritt, and Gillett's musical dogs.

WESTMINSTER THEATRE (George H Batcheller, manager).—The Fay Foster Company played to good business, week of 14, and was followed by the City Sports Company, 21-26; the Knickerbockers 28 and week.

—Mason & Reed Comedy Notes: We are in our fourth week of excellent business. Our opening week at New Salem was S. R. O. every night. The roster includes: E. A. Mason and Sam T. Reed, sole owners; W. B. Johnson, J. A. White, Will H. Crocker, W. H. Smith, Lotta D. Penn, Jessie K. Hopper and Pearl Kincard, with Masie Wilcox, pianist. We also carry the waltzing dog, Dandy Mason.

THE TWENTY-FIFTH ANNIVERSARY NUMBER OF THE NEW YORK DRAMATIC MIRROR.

The combined Christmas and Twenty-fifth Anniversary number of *The New York Dramatic Mirror* has reached this office, and it is in every respect a credit to that newspaper. It presents over eighty pages of matter that will thoroughly interest the reader, be he in or out of the theatrical business, its news pertinent to the profession and its numerous special articles being arranged in the capable manner for which *The Mirror* is noted. A pretty colored cover, any number of well printed and artistically grouped cuts, and a generally distinctive tone about the entire issue make it a most desirable possession.

Vaudeville and Minstrel.

NOTES FROM DASHINGTON'S BIG COMEDY CO., J. J. Dashington, proprietor and manager.—We are playing towns in Northwestern Illinois and Eastern Iowa at present, and business has been fair. At Thomson, Ill., we came very near losing all our baggage and effects in the fire, which extended to the opera house and burned a hole in the wall about ten feet square. By heroic efforts we saved our possessions, and assisted in extinguishing the flames, which were spreading rapidly. We consider ourselves lucky that nothing more serious happened. The roster of the company: J. J. Dashington, proprietor and manager; Billy McClintock, stage manager; Roy Lindsey, musical director; Billy and Eva McClintock, in a sketch and dancing; Jas. Dashington, contortion and flying trapeze; Anna Stall, spiral globe act and ballads; Chas. Stall, in feats of strength and character impersonations; the Du Valls, musical team, and Frank Ebertson, clay modeler. In spite of the fact that the S. R. O. sign has not been displayed, so far, the ghost perambulates every Sunday morning regularly. The OLD RELIABLE is sought for each week.

JOHN BROOKS, of Brooks and Beneke, is with the Rice & Bradley Stock Co., doing specialties and parts, touring through Kentucky.

RUBIO-LOWANDE-WILSON'S BIJOU CIRCUS is playing a return date of eight weeks over the Keith circuit.

THE TORSY TURVY TRIO (O'Connell, Goldsmith and Forrest) are in their fifth week with Frank Kelly's Comedians, as one of the features. They write: "The company is playing to capacity business everywhere and is at Robinson's Opera House, Cincinnati, this week."

AL. H. TYRRELL informs us that he is winning success on the Pacific coast, and is booked solid until next May, when he will come East again, opening at the Temple, Detroit.

MONS. CAMILLO AND MME. FONA, contortionists and equilibrists, open in Norfolk, Va., Dec. 19, for a period of ten weeks. They are booked solid until March, and report success with their act.

TOMMY HAYES has been touring successfully with Vogel's Minstrels, doing his unique bone solos.

ST. JOHN AND LE FEVRE, "Smart Set Dancers," put on their new act at Proctor's Fifty-eighth Street Theatre Sunday, Dec. 13, and report that it was a success. The act introduces several changes of wardrobe, and they are using a mulatto make up. They have good work in and around New York, and play a return date at Pastor's Dec. 28. They have just closed eight successful weeks with Blondell & Fennessy's "Katzenjammer Kids" Co.

THE BROBST TRIO write: "Our roller skating act at Harris' Musee, McKeesport, Pa., week of Dec. 7, was such a success that Manager Harris booked us at the Avenue Theatre, Pittsburg, Dec. 14. 'Young Skates' is featured in this act, and is successful in his refined juvenile monologue."

LUCIER'S FAMOUS MINSTRELS have closed a successful trip of thirty-six weeks. They reopen after the holidays with a larger company, a new line of paper and everything new.

HAZEL KIRKE CLARK is in her fourth week on the Edison circuit, with three more weeks to follow.

CRAWFORD AND MANNING write: "We are on the Orpheum circuit and our new act is a big winner. After the Orpheum, Kansas City, we go to Chicago."

SELMA FORRESTER has just closed successful engagements in Danbury, Conn., and Newark. She will play around New York until March, when she opens in Billings, Mont., and is booked solid on the Pacific coast until 1905.

JOHN F. CLARK, known as the model comedy entertainer, monologist, minic and comic vocalist, is receiving the highest encomiums from press, managers and public for his characterizations. He has appeared at the principal theatres in the East with success.

PAULINETTE AND PIQUO are again in Europe, playing the best halls and tours, with their high class act.

THE McCALL TRIO write: "We have just closed a successful engagement at the Empire Theatre, St. Paul, Minn., and have canceled all other dates and joined the Metropolitans, in vaudeville co., Gay & Crosman, managers. The company is playing to crowded houses through South Dakota and Nebraska."

CHAS. L. HAMMOND writes: "After a successful season of thirty-six weeks with my hoop rolling and baton juggling act, I closed with Lucier's Minstrels for the holidays, which I will spend at home. The company opens early in January, and I have been engaged for another season as one of the features. My act will have special scenery and wardrobe."

DOHERTY SISTERS have returned to England from South Africa, where they went for two months and stayed six months, which is, they write, the record engagement in Johannesburg. They are now on the Moss circuit.

THE HOWARD SISTERS, May and Frankie, have joined hands with Frank Barclay, the comedian, and will hereafter be known as Howard, Barclay and Howard. In a comedy sketch, entitled "An Embarrassing Situation."

SAM HARRIS, of Harris and Hawkins, is seriously ill at his home in Rochester, N. Y., with typhoid fever.

ALICE CHESLYN is successfully playing leading boy with Rush & Weber's City Club Co., and is doing well with her new talking specialty.

FORRESTER AND FLOYD write: "We are now in our sixteenth week with the 'Show Girl' Co., playing principal parts and making a success, and are engaged for the Summer at Springbank Park, London, Ont."

LOUISE HENRY, the "Sai Skinner" girl, played the Howard, Boston, last week. She will play Salem and Portland, Me., and will follow these engagements with the Keith circuit and the Duquesne, Pittsburg.

ELLA CLAUS, while playing San Jose, Cal., with "Uncle Tom's Cabin," was taken seriously ill and had to be removed to Dr. Barry's Sanitarium, in that city, where she will have to undergo a surgical operation. She will not be able to continue her work for several weeks.

HANVEY AND DOANE, musical comedy and singing act, report success at Keith's Philadelphia and Boston houses.

EDNA ROSE, of the Two Roses, presented her husband with a baby girl on Dec. 14.

JACK STILES writes that he does not wish to be confounded with the E. C. Stiles the announcement of whose death appeared in our columns recently, and which was sent to us by Percy D. Tabler, from Scammon, Kan.

WARD AND WARD (Joe and Billy) have closed with the "Old Jed Prouty" Co., and opened on the Northwestern vaudeville circuit, at Spokane, Wash.; Dec. 14 to Jan. 2, at Coeur D'Alene Theatre, with Seattle to follow.

NORMAN BERT GOODWIN writes: "I have been engaged by Company G, Peoria, Ill., to put on choruses, dances and drills of local amateurs for their military ball of Jan. 7. My dancing will be the main feature. I also have some club and lodge work."

CURTIS AND ADAMS have separated. Gus Adams writes that he is still with the High Rollers Co., and meeting with success.

THE ADAMS BROS., who have closed ten successful weeks through Ohio and Indiana with success, in their new medley dancing act, will work in the East for the remainder of the season.

FREDERIC MELVILLE writes from Paris, France, under date of Dec. 4, as follows: "'La Motogirl' was requested by an artist of note here in Paris to have permission to paint a picture of her, life size; the only agreement to be entered into is that the picture remains his personal property, and must be hung in the lobby of the Olympia Theatre during our engagement. He considers that as no one has ever seen 'La Motogirl' as she is in real life (no pictures of her ever having been published). This will be a big advertisement for him on account of the success she has made in Paris. 'La Motogirl' gave him her first sitting yesterday, and the picture, when completed, will be hung in the Galerie des Tableux of the Olympia Theatre during our engagement, which does not terminate until Jan. 15, 1904. After completing the two years of foreign contracts we shall return to America and head a vaudeville company of our own, comprised of the best available talent."

NOTES FROM THE HIGH FLYER BURLESQUERS, under the management of James F. Murphy.—We are in our third week of the season, and playing to very good business. We have a strong company for a burlesque that is not in "the wheel." Roster: Murphy and Nolan, comedians; Colton and Darro, comedy sketch team; Aimee St. Claire, operatic vocalist; Barry and Wilson, singers and dancers; the Whitesides, comedy sketch team; Lem Welsh, Hebrew comedian; the Girl in Red, Flo Jardon, and Mabel Bennett, coon shouter. The chorus is as follows: Ethel Crawford, Ada Clemence, Margie Brooks, Ada Higgins, Lucette Georgie, Ethel Armstrong, Fern Melrose, Emma Bates, Roy Evans, Clara Cole, Hattie Jackson and Mamie Fen Brooke. Business staff: James T. Murphy, manager; Frank Livingston, advance representative; Fred Nolan, stage manager; John Smith, leader; Ethel Crawford, wardrobe mistress.

LEONARD AND COLLINS report meeting with success. They are at the Duquesne Theatre, Pittsburg, Pa., week of Dec. 21.

LA VEEN AND CROSS opened their Western engagements, and report success. At the Empire Theatre, Cleveland, after the first show, they were moved down three numbers. They carry two special drops for their muscular posing, and their time is booked solid to the last week in February, 1904.

IDA MACINTYRE writes: "Owing to a mistake on the part of the manager in his bookings, my date at the Main Street Theatre, Peoria, Ill., which was Dec. 1, has been put back, and I will play that house later. Miss MacIntyre sang for the first time at Waukegan, Ill., on Dec. 20, the town where she was born, at the Park Theatre."

ACKER AND LA BELL MARTELL report success in their musical act and fancy ride and pistol shooting. They are booked solid for six months.

THE HOLLINGSWORTH TWINS have returned to their home in New Orleans, La., after an absence of two years, during which time they have appeared in the principal Western cities.

RUTH EVERETT, in her mechanical doll act, reports meeting with continued success.

FRANK HORTON writes: "Morey Long, 'the old silver tone,' will hereafter be my partner. The team will be known as Horton and Long, Exterminators of the Blues. Our act is entitled 'A Night with a Burglar.' We are booked to play the Edison circuit, after which we are coming back East."

BOYCE AND WILSON joined the Rose & Fenton Co. Dec. 21, at Norfolk, Va.

THE FOLLOWING performers closed a week's engagement at Centre Street Opera House, Schenectady, N. Y., Nov. 28: Finn and Newman, Barrett

THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited.)
PROPRIETORS.

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

SATURDAY, DECEMBER 26, 1903.

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THE WESTERN BUREAU

Of THE CLIPPER is located at Room 502, Ashland Block, Chicago, Walter K. Hill, manager and correspondent, where advertisements and subscriptions are received at our regular rates.

THE LONDON BUREAU

Located at 48 Cranbourn St., London, W. C., J. P. Coughlan, manager and correspondent, where advertisements and subscriptions are received at our regular rates.

THE CLIPPER CAN BE OBTAINED, WHOLESALE AND RETAIL, at our agents, Brentano's news depot, 37 Avenue de l'Opera, Paris, France; M. Lilienthal, Frederick Strasse 101 (Terminus Hotel), Berlin, N. W., Germany; Diamond News Co., 97 Prado, Havana; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.; Albert & Son, 137-139 King St., Sydney, Australia

THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

QUERIES ANSWERED.

No Replies by Mail or Telegraph.

DRAMATIC.

P. T., Philadelphia.—We have no knowledge of the present whereabouts of the party. Address a letter in our care and we will advertise it in THE CLIPPER letter list.

J. L., East Otto.
G. W. F. Jr., Brooklyn.
MISS E. G. S., Scranton.
MISS A. C., Worcester.
MRS. E. C. B., Lewiston.
J. McC., Baltimore.
MISS M. R., Wallington.
MISS H. R., Denver.
C. K., Joliet.
W. A. F., Cleveland.
S. D. T., Janesville, and
E. L. G., Toledo.—See answer to P. T. above.

A. B., Spokane.—Address manager of the company in care of THE CLIPPER, and we will advertise the letter in our letter list.

N. A., Jersey City.—See answer to A. B.

MRS. C. C., New Brunswick.—We have not heard from the show recently, and believe it has disbanded.

G. F. C., Peoria.—The show you refer to was not in any wreck during the past tenting season.

A. G., Sanford.—"Madison's Budget," 1304 Third Avenue, New York City.

J. F., Akron.—1. During 1900, 1901 and 1902 Francis Wilson appeared in "Cyrano de Bergerac," "Erminie," "The Monks of Malabar" and "The Toreador." 2. Thomas Q. Seabrooke. 3. As there were several of equal prominence, is would be difficult to determine which.

W. A. P., Camden.—We can not aid you.

W. R. E., St. Louis.—Charles Dickson played the leading role. The play is not on the road at present.

N. Y. Z., New York.—Madison Square Garden was never known as Niblo's Garden.

J. C. G., Cincinnati.—Address Liebler & Co., Knickerbocker Theatre Building, New York City.

W. C. D., Hartford.—We have no means of knowing, nor can we refer you to any one who can give you the information.

J. S. N., Newport.—They do not.

N. A. W., Mt. Sterling.—We print all routes as we receive them, and we can only advise you to watch our route list each week for the routes you desire.

"PIT," Philadelphia.—1. Rubber pads. 2. See answer to A. E. in issue of CLIPPER dated Dec. 5, 1903. 3. Make application to the Librarian of Congress, Washington, D. C. 4. No.

F. K. W., Springfield.—We can not aid you.

MISS A. L. W., Bolivar.—1 and 2. Inquire of Louis G. Cook, 25 West Thirty-fourth Street, New York City. 3. Issue of Dec. 19, 1903. 4. Address party in care of Ringling Bros., Baraboo, Wis.

J. C. & SON., Baltimore.—Watch our route list each week.

A. C. F., New York.—Address party in care of the American Dramatists' Club, New York City.

CONSTANT READER.—1. Yes. 2. No. 3. It is not the same. 4. At the Metropolis.

R. T., Ogdensburg.—1. Mrs. Langtry never assumed the role in America. 2. Yes. 3. Mrs. Patrick Campbell.

L. G., Warwick.—1. Not in this city. 2. Yes. 3. "Magda."

F. R. T., Phillipsburg.—1. In 1871 and 1872. 2. At Niblo's Garden, New York City. 3. No, they are not the same.

GLADYS.—We can not spare the space to answer your queries. There are over 150.

JOHN.—Not knowing the conditions, we cannot offer a suggestion.

E. C., Spartanburg.—1. It is. 2. Yes. 3. We are unable to give you aid.

G. L., Warren.—1. We never indulge in comparisions. 2. We do not answer queries relating to the reliability of anyone.

T. H., Hoboken.—1. He is now in vaudeville.

J. J., Hempstead.—1. He was popular on the dramatic stage before he went into vaudeville. 2. He is.

E. H. C., Uniontown.—1. He did. 2. He was not in the original New York production.

CARDS.

H. D. N., Worcester.—The bidder, although making in play the points he bid, does not thereby become entitled to precedence in the count; so that B, the bidder, lost the game to A, who needed but one point and played high.

J. W. H., Selma.—One of the principal rules of a game cannot be altered to suit different localities. However, in such case, any player *retaining his hand*, though not calling, may demand that an opponent's cards be counted, backs up, and if his hand is foul the best hand *retained against him* takes the pot.

M. C., Matteawan.—A hand composed of six, five, four, three and two, of the same suit, is a straight flush, and any straight flush constitutes what some persons call a "royal" flush, the latter term finding no place in any standard work on the game of draw poker.

R. F. J., Sistersville.—In the regular game of euchre only that player who assumes the responsibility of the trump, by either ordering it up, taking it up or making it, is allowed to play alone, and if the party so playing is euchred only two points can be claimed against him.

ATHLETIC.

V. C. J., Oakland.—The party named in the enclosed clipping engaged in several similar performances during that year, but they were not authenticated. Besides, the feat referred to had been repeatedly surpassed previously by others, as instance the following records: 1,500 miles walked in 1,000 consecutive hours (a mile and a half at the commencement of every hour), by William Gale, London, Eng., Aug. 26-Oct. 6, 1877; 4,000 quarter miles walked in 4,000 consecutive periods of ten minutes each, by William Gale, London, Oct. 20-Nov. 17, 1877.

A READER, Watertown.—If B bet that Watertown *would* double the Syracuse score, and the game ended in a tie score, A wins.

J. L., Lafayette.—C's guess, 12 to 0, in favor of Williamsport, was nearest to the actual score of the game.

RING.

J. H., Chicago.—THE CLIPPER did not publish an account of that contest.

MISCELLANEOUS.

A. R. G., Buffalo.—Address the Scott and Coin Co., Twenty-third Street, near Madison Avenue, New York City.

G. E. D., Concord.—If an agreement, fixing a time to post in the stakeholder's hands the additional fifteen dollars a side, under penalty of forfeit, was entered into by the parties to the bet, the party who failed to so post his money at the time mutually agreed upon forfeited the amount previously put up by him.

J. C., Woburn.—We do not publish or sell books; write to the American News Company, New York City, for the work mentioned.

OUR CHICAGO LETTER.

(FROM OUR OWN CORRESPONDENT.)

Western Bureau
Of the New York Clipper.
Room 502, Ashland Block, Chicago.

Christmas week finds a preponderance of musical pieces in evidence—the La Salle offering a novelty in "The Belle of Newport," and the Great Northern presenting Nat M. Wills, in "A Son of Rest." At the Studebaker the engagement of "The Yankee Consul" is continued, with "Florodora" still the attraction at McVicker's, and "Mr. Bluebeard" holding over at the Iroquois. Jerome Sykes, in "The Billionaire," begins a two weeks' engagement at the Illinois, completing the list of holiday attractions of a musical or musical comedy nature. Interest centres in the arrival of Viola Allen, at the Grand Opera House, with her scenic revival of "Twelfth Night," following an extended engagement, prosperous in the extreme, of Richard Mansfield, in "Old Heidelberg." Charles Hawtrey enters upon his last week at Powers', continuing "The Man from Blankley's." Wilton Lackaye, in Wm. A. Brady's production of "The Pit," remains at the New Garrick, while a diversity of opinion keeps press and public busy in discussing the merits of this locally pertinent production. Joseph Leiter and his board of trade associates are taking particular interest in the piece, as the scenes and incidents are especially interesting to them. The general public, however, has not, as yet, enthused to the same degree. During the past week the weather man sent us a sample of everything he had in stock, the week opening with a "thirteen below" blizzard of real prairie viciousness, and ending with a warm, drizzling rain on Saturday. Business, generally, was not of a gratifying character, filled houses being a rarity, with half houses chiefly in evidence. What the holiday week shall bring forth is a matter of speculation.

ILLINOIS THEATRE (Will J. Davis, manager).—Jerome Sykes, returning with "The Billionaire," establishes himself for a fortnight among friends on Sunday night, Dec. 20. Ada Rehan and Otis Skinner have departed, after a Shakespearean fortnight of fair prosperity. "The Silver Slipper" will follow Jerome Sykes on Jan. 3.

POWERS' THEATRE (Harry J. Powers, manager).—Charles Hawtrey, in "The Man from Blankley's," begins his third and last week Monday evening, giving over Sunday evening for the usual performance, in German, by Leon Wachsner's Stock Co., from Milwaukee. The ensuing attraction will be John Drew, opening 28. Business with Mr. Hawtrey, in spite of the excellence of his offering, has been only fair.

NEW GARRICK THEATRE (Chas. A. Bird, manager).—Wilton Lackaye, in Wm. A. Brady's production of "The Pit," continues here, starting upon his second week Sunday night. Jane Oaker is Mr. Lackaye's leading lady, and Maude Wilson is a noticeably clever member of his large and excellent supporting company. Business during the first week of "The Pit" was satisfactory, a diversity of critical opinion keeping public interest at an encouragingly agitated pitch.

MCVICKER'S THEATRE (Geo. C. Warren, business manager).—"Florodora" remains the attraction here, its last week starting Sunday night. On 27 the Bostonians begin their annual engagement, booked for two weeks. Popular interest in "Florodora" is unabated, excellent business marking the engagement thus far, with reasonable hopes for a fair share of the holiday crowds this week.

GRAND OPERA HOUSE (Fred R. Hamlin, business manager).—Viola Allen, presenting her scenic revival of "Twelfth Night," takes possession Monday evening for a brief engagement, following a long and evenly prosperous run of "Old Heidelberg," in which Richard Mansfield won new laurels and pocketed a deserving share of Chicago's amusement appropriation. On Friday night, 18, he gave a "request" revival of "Dr. Jekyll and Mr. Hyde," returning to "Old Heidelberg," to complete his engagement, Saturday afternoon and evening.

STUDEBAKER THEATRE (R. E. Harmeyer, business manager).—Raymond Hitchcock, featured in Henry W. Savage's production of "The Yankee Consul," has won favorable opinion, and the piece has drawn well thus far. Its second week starts Monday night.

IROQUOIS THEATRE (Thos. J. Noonan, business manager).—"Mr. Bluebeard" will remain throughout the holidays as a pertinently timely offering at this newest Chicago playhouse. Jan. 9 has been set as the date of its withdrawal. "Ben Hur" having been booked to succeed it. It is rumored that the "Mr. Bluebeard" company will be disbanded at the end of its current engagement.

GREAT NORTHERN THEATRE (Edward Smith, manager).—Following a splendid week for "York State Folks," the late Arthur Sidman's pastoral idyl, which terminated with two big Saturday audiences, Nat M. Wills appears in "A Son of Rest," opening Sunday afternoon. As one of Chicago's greatest vaudeville favorites, Mr. Wills has reason to expect a merry Christmas.

LA SALLE THEATRE (Mark G. Lewis, business manager).—Allan Lowe produces "The Belle of Newport," which is merely a revision of "The Defender," on Monday night. "The Isle of Spice," which has enjoyed a well merited run of prosperity, will be withdrawn after Sunday evening's performance, with a record of having given the best satisfaction of any production which has ever been made during the eventful career of this resort.

CRITERION THEATRE (Ben. M. Giroux, business manager).—"The White Slave" moves up to the North side for this week's twice daily entertainment of Lincoln J. Carter's loyal following, giving way next Sunday to "Shadows of a Great City." During the past week R. L. Cresey's "A Ruined Life," in which Clara Turner Thropp is featured, won favor and considerable coin.

ALHAMBRA THEATRE (James H. Browne, resident manager).—"McFadden's Flats" opens for a week Sunday afternoon, 20, to be followed, next Sunday, by "Only a Shop Girl." Joe Welch, in "The Peddler," with Ed. Lawrence and Nina Harrington, noticeably clever and popular in a good supporting company, enjoyed a goodly meed of prosperity during the week ending 19.

ACADEMY OF MUSIC (Wm. Roche, resident manager).—"Only a Shop Girl" opens Sunday afternoon with prospects of a big holiday week in store for her. "Searchlights of a Great City" comes New Year's week, with "Eight Bells" to follow. "McFadden's Flats" was last week's attraction.

MARLOWE THEATRE (R. L. Cresey, manager).—"The Limited Mail" is the attraction for Christmas week, with Howard Hall, in "The Man Who Dared," to follow. Lillian Mortimer, presenting "In the Shadow of the Gallows," won favor and fair financial reward last week.

HOPKINS' THEATRE (John A. Fennessy, resident manager).—"A Desperate Chance" will be taken by the holiday crowds who frequent "The Levee" this week, but as excitement is quite to the liking of State Street throngs, this house is likely to profit. Nellie McHenry, in "Miss," maintained the policy of two daily performances with profit last week.

COLUMBUS THEATRE (Fred C. Eberts, resident manager).—Isabelle Evesson will entertain this week's audiences with "In the Palace of the King." The management is billing Viola Allen's original production in the probable hope of reflected glory from Miss Allen's appearance down town. "The Sign of the Cross" will be the ensuing attraction. Last week "Arizona" made no remarkable box office showing.

BIJOU THEATRE (Wm. Newkirk, resident manager).—Twice a day this week these audiences will be thrilled by Howard Hall and two lions, who appear in "The Man Who Dared." A week later, and a week late, "The Night Before Christmas" will arrive. During the past week Bartley Campbell's old favorite play, "The White Slave," has been received with its wonted enthusiasm.

CLEVELAND'S THEATRE (Wm. S. Cleveland, manager).—With the hope of breaking the spell of disastrous business which has marked Mr. Cleveland's strenuous effort to make this new house a winner, "Winchester" is announced for two weeks, beginning Sunday afternoon, with vaudeville between acts as a special feature. Abbas Ben Omar and Sultana Moroula, Leo and Chapman, Ada Arnoldson and motion photographs are billed for the first week. Margaret May and Edward McWade will lead the Cleveland Stock Co., in the presentation of "Winchester." During the past week "East Lynne" brought tears to the eyes of few. Everybody is crediting Mr. Cleveland with a strenuous fight for success, which same was expected of him at the outset.

PEOPLE'S THEATRE (Millie Willard Nelson, manager).—May Hosmer leads her own stock company, in "The Ensign," opening Sunday evening, and following a good week for "The Two Orphans," presented in the same capable manner which marks the entertainments here week by week. Miss Hosmer and her "family affair" stock company grow in favor as their stay upon the West Side is lengthened by success.

THIRTY-FIRST STREET THEATRE (Chas. P. Elliott, manager).—The battle here continues, with "Quo Vadis" the Christmas bill, and "Sappho" in preparation. "The King of the Opium Ring" met nothing more than the usual fair business last week.

BUSH TEMPLE THEATRE (Thos. J. Kearnan, manager).—The Player's Stock Co. gives "La Belle Russe" this week, with a production of "Ivan, the Terrible" announced for New Year's week. A creditable production of "Du Barry," creditably acted, was in evidence last week.

HOWARD'S THEATRE (Fred Walton, manager).—The stock company presents "Down East" this week, with "The Turn of the Tide" in preparation. Last week's play was "Resurrection," by no means a novelty among Chicago stock companies.

AMERICAN THEATRE (John Conners, manager).—"Fabio Romani" hobs up on the North side, fresh from his stock company portrayal on the South side. "Hearts of the Blue Ridge" was more of a novelty last week. This is Chicago's original ten cent daily matinee theatre, and they are featured.

GLICKMAN'S THEATRE (Edwin A. Relkins, business manager).—"King Soloman" will be the Christmas tide celebration of the Yiddish Stock Co., Stella Berlin, a new prima donna, appearing as a feature with Ellis F. Glickman's versatile organization.

CALUMET THEATRE, South Chicago (John T. Conners, resident manager).—Booked: "The Lighthouse by the Sea" 20, "On the Bridge at Midnight" 26, "A Thoroughbred Tramp" Jan. 1, "The Girl and the Judge" 2, "Only a Shop Girl" 3, "Mugg's Landing" 9, "Foxy Grandpa" 10, "A Run on the Bank" 16.

OLYMPIC THEATRE (Kohl & Castle, managers).—Booked to open Monday afternoon, 21: Franklyn and De Forrest, Lulu Theis, Keiffer and Diamond, the Lawrence Trio, the Rapiers, Rontino and Stevens, Madge Maitland, the Weston-Raimond Trio, Zelma Rawlston, the Barrows-Lancaster Co., Johnson and Welles, Max Waldron, Haines and Vidocq, the Warner-Amaros Troupe, and the kinodrome. Large audiences rule here, and the vaudeville bills remain at a standard of superlative excellence. Genaro and Bailey, Whistling Tom Brown, Josephine Sabel, Anderson and Wallace, and the Three Rio Brothers were notable favorites in last week's programme.

HAYMARKET THEATRE (W. W. Freeman, manager for Kohl & Castle).—Opening Monday afternoon, 21: Gertie Le Claire, the La Moines, Schaefer and De Camp, Eldora and Norine, Whistling Tom Brown, the Three Rio Brothers, Armstrong and Wright, Mr. and Mrs. Crane, Josephine Sabel, Genaro and Bailey, Lew Sully, Ricobono's horses, and the kinodrome. Last week's bill was particularly strong, with Clayton White, Marie Stuart and Co. as the features. Their presentation of "Dickey" scored its accustomed hit. Cushman, Holcombe and Curtis scored their usual success, and Phyllis Allen, and Howley and Leslie came in for especial favor through worthy effort. Big business rules.

CHICAGO OPERA HOUSE (Kohl & Castle, managers).—Starting Monday afternoon, 21: The Quinn Trio, Pearl Gilmore, Mr. and Mrs. Ellsworth, Conwell and Hunter, the Bartelles, the Aerial Smiths, Sullivan and Pasqueline, Burton and Brookes, Felix and Barry, the Rossow Midgets, the Three Livingstones, Edgar Rixley, the Russell Brothers, and the kinodrome. Last week's lively bill attracted fine business, and especial favor fell to Sam Edwards and Co. for their artistic presentation of legitimate comedy; to Valerie Bergere and Co., who gave a neat sketch, and to Charles Warde and Miss Claire, Wills and Barron, and the Josseling Trio, who offered diversified acts of appreciable merit.

TROCADERO THEATRE (Robert Fulton, manager).—The Brigadiers will hang up their stockings here on Christmas eve, presenting lively burlesque and good vaudeville the while. Lidia Dexter is leading boy, and the variety number will engage John A. West, Kennett and Patterson, the Martelle Family, Hedrix and Prescott, Florence Good, and the Brothers Martine. The Dainty Duchess Co. felt the customary before Christmas lull in business last week, although averaging very well, all things considered.

SAM T. JACK'S THEATRE (Sidney J. Euson, manager).—Sam Devere brings his company to spend Christmas here, presenting burlesque and a diversified bill of vaudeville. "The School of Love" and "A Bunch of Daisies" are the chief founts of entertainment, with Mr. Devere, the Rice Brothers, Smith and Champion, the Century Comedy Four, Seymour and Hill, and Burke and McAvoy offering specialties between times. The Moonlight Maids gave a good show last week, and pleased the crowds.

CLARK STREET MUSEUM (Lou Houseman, manager).—Trained animals of many different species will hold curio hall attention this week, with Punch and Judy, the Bohemian Glass Blowers, the Van Buren Family of instrumentalists and Ray, a magician, making up most of the vaudeville.

LONDON DIME MUSEUM (Wm. J. Sweeney, manager).—Belmont's Christmas pantomime will be this week's feature, with the Esquimaux Family prominent in curio hall. Then there will also be a stage show given by May Levison, Jessie Hereford, Magdalene Zoller, Lillian Harrison and others.

AFTERMATH.—General Manager Martin Beck, of the Orpheum circuit, returned to his headquarters in Chicago last week from an eventful business trip to New Orleans, St. Joseph and Minneapolis. As a result of his visit, and previous negotiations, the Orpheum people will control Tootle's Theatre, St. Joseph, and the Grand Opera House, New Orleans. A new Orpheum will be erected in Minneapolis, in time to open next season. Mr. Beck secured the lease of the Grand Opera House, New Orleans, over nine competitors. He has not, as yet, decided upon the policy to which the house will be devoted. At St. Joseph the Orpheum people will be in competition with a new vaudeville house, now being completed and announced to open early in the new year. In Minneapolis they will have the field entirely to themselves. By the addition of St. Joseph and Minneapolis the Orpheum will have a particularly compact circuit of houses in the middle West territory contiguous to Chicago. With the houses above named, Orpheum in Kansas City, Omaha, Denver, New Orleans, Los Angeles and San Francisco, give this firm a strategetic foothold in a territory which is fast developing into a productive theatrical field, and the increasing activity on Mr. Beck's part gives evidence of an appreciation of the Orpheum's well grounded advantage.....The executive staff of the Players' Stock Co., at the Bush Temple, names: Elizabeth Schober, treasurer; Wm. L. Ruppert, assistant treasurer; H. S. Livingstone, business representative; J. R. Johnson, advertising agent; F. H. Livingstone, stage director; Carl Bunge, musical director; Geo. H. Palmer, stage manager; Frank Raeder, electrician; Gabriel Pollock, scenic artist; Herbert Tripp, master carpenter; C. F. McCarthy, master properties.....William Morris, New York's enterprising vaudeville agent, kindly remembered the Western Bureau of THE CLIPPER in the distribution of his unique calendars. Squirrels and chipmonks being a scarcity on these prairie lands, his idea is indeed a novelty.....J. E. V. Silver and his wife, Rhoda E. Lawrence, are spending the holidays at their home in this city, preparatory to resuming hypnotic tours of the Northwest.....James S. Hutton left last week for St. Louis, to take up his ten months' engagement in the department of publicity of the World's Fair.....Dick Little, representing "Only a Shop Girl," spent an hour at the Western Bureau of THE CLIPPER last week. John A. West was also a caller, leaving behind a souvenir of the season.....Mrs. Alice E. Cramer, a member of the Castle Square Opera Co., was divorced from her husband, Frank E. Cramer, also a professional, in Judge Gibbons' court last week.....Fire, which completely gutted the two floors of living apartments in the front of the Criterion Theatre, on Dec. 16, was not permitted to send the audience into a panic. The matinee performance of "A Ruined Life" was cut short, but excellent discipline served to dismiss the audience without any unusual result.....John T. Tierney called at the Western Bureau of THE CLIPPER last week, *en route* from his Pacific coast vaudeville tour to fill engagements in the East.....The French Theatre Co. gave a performance of "Le Gendre de Monsieur Poirier," in the original tongue, at Steinway Hall, 15.....W. Gault Browne is busy at his play factory on the North side, turning out a large consignment of orders for manuscript plays. By being early in the field with "The Light That Failed" he placed a score of versions with Western repertory companies.....Ashton and Earle write that they have reached the Pacific coast in safety and begun several weeks of vaudeville bookings in that section.....Sol Braunig has turned over the management of the Marlowe Theatre to Lessee R. L. Cresey. Mr. Braunig will manage the Eastern tour of "A Ruined Life," his wife, Louise Mitchell, succeeding Clara Thropp in the leading role. O. C. Jackson is now treasurer at the Marlowe, and W. H. Tabor has succeeded Louis Wolf as agent for Mr. Cresey's "Dora Thorne."....."A Japanese Nightingale" is booked to open at the Illinois Jan. 18.... Rumor has connected several Eastern vaudeville magnates with an idea of opening theatres in Chicago. Every leading New York manager has been rumored as contemplating a Chicago theatre.

DISTRICT OF COLUMBIA.

Washington.—At the National Theatre (W. H. Rapley, manager).—Last week the Virginia Earle Opera Co., in "Sergeant Kitty," had good business, but at this, as well as all other playhouses, the holiday shopping interfered with the attendance. This week, Eleanor Robson, in "Merely Mary Ann." Henry Irving, in repertory, next.

COLUMBIA THEATRE (Luckett & Dwyer, managers).—Last week Alice Fischer, in "What's the Matter with Susan," drew fair business. This week, "A Chinese Honeymoon." Richard Carle, in "The Tenderfoot," next.

LAFAYETTE OPERA HOUSE (Ira J. La Motte, manager).—Last week, "David Harum," to good business. This week, "Paul Revere," with Richard Buhler in the title role. "Princess Chic" next.

CHASE'S THEATRE (Miss H. Winnifred De Witt, manager).—Last week Eddie Girard and Jessie Gardner headed the usual fine bill, and the twice a day performances were well attended. This week: The Fadettes, Milton and Dolly Nobles, Maude Remington's "Bungle Boo Loo Babies," the Three Merrills, and Lavoie and Cross.

ACADEMY OF MUSIC (J. W. Lyons, manager).—Last week "Her Marriage Vow" attracted fairly good houses. This week, "The Stain of Guilt." Thomas E. Shea Co. next.

EMPIRE THEATRE (E. J. Buckley, manager).—Last week "New York Day by Day" fared quite well. This week, "A Hot Old Time." "Saved from the Sea" next.

LYCEUM THEATRE (Eugene Kernan, manager).—Last week the High Rollers had good attendance, and gave the usual satisfaction. This week, Rice & Barton's Big Gaiety Co. The Utopians next.

NOTE.—All our houses give extra Christmas matinees.

OUR LONDON LETTER.

Clipper Bureau.
48 Cranbourne Street,
Leicester Square, W. C.
DEC. 10, 1903.

It has now been decided that the run of "Mrs. Gorringe's Necklace," at the New Theatre, shall terminate Dec. 19, and that there shall be a special matinee on Wednesday, 16, in addition to the matinee of "David Garrick" on Saturday, which has already been announced. During Charles Wyndham's absence from the theatre John Donald, by arrangement with him, will produce a new version of "Alice Through the Looking Glass," commencing on the afternoon of Monday, 21, and continuing during the afternoons and evenings until further notice. Early in the new year Mr. Wyndham will produce Alfred Capus' comedy, "La Chatelaine," which has been adapted by J. Comyns Carr, under the name of "The Lady of Rosedale."

M. Brieux's drama, "La Robe Rouge," the English and American rights of which were secured some time ago by Arthur Bourchier, was much too lengthy in its exposition of certain abuses of legal procedure in France to be likely to command the interest of playgoers in this country. Very judiciously, therefore, Mr. Bourchier has induced the author to compress his piece into three acts, and to concentrate sympathetic attention upon the story of those who are victims to the ambition of the official wearer of the "red robe." When Mr. Bourchier produces this altered version, as he hopes to before long, he will himself play Mouson, and Violet Vanbrugh will play the unhappy Yanetta.

Last night "Cousin Kate" reached its 200th performance at the Haymarket Theatre. Although a new production has already been foreshadowed in the distant future, judging from the reception which is being afforded Hubert Davies' play, there seems no probability of a change being wanted for some considerable time to come, and, in spite of the length of its run, this bright little comedy seems to be going as merrily as ever.

Charles Lander has secured a short lease of the Court Theatre of J. H. Leigh, the season starting (by arrangement with Mr. Lander) on Christmas eve, when will be presented an adaptation, by Philip Carr, of Grimm's fairy tale, "Snowdrop and the Seven Little Men," preceded by a one act version of "Brer Rabbit." Both plays have been written by P. Carr, the music being composed by Charles W. Smith, and will be performed every afternoon during the holidays. On or about Jan. 1 the theatre will reopen for evening performances for a short period, in all probability with a popular revival, in which Charles Lander himself will appear. In the meantime active preparations are going on for J. H. Leigh's production of "Romeo and Juliet," which will take place on Feb. 9. In this production Mr. Leigh will play Friar Laurence, Mrs. Leigh will appear as Juliet, and Charles Lander as Romeo.

Mrs. Cosmo Hamilton, better known to playgoers as Beryl Faber, will, we hear, be the next of our actresses to embark upon management on her own account. The Avenue is the theatre chosen for her experiment, which she is to begin in about a fortnight with a novel production, in three acts, by Mostyn T. Pigott, called "All Fletcher's Fault." Miss Faber will number among her colleagues Mrs. Maesmore Morris, C. W. Somerset, James Erskine and Sydney Valentine, and her stage director will be Guy Waller.

George Alexander, whose suburban engagements last week and this week bring his eminently satisfactory tour to a close, will, of course, revive "Old Heidelberg" on his return to the St. James, after his Christmas holiday abroad. After this his next production will be "Love's Carnival," another play from the German, which he has just tried in the provinces with singularly encouraging results.

E. H. Sothern informs *The Daily News*, from America, that he has not yet decided whether or not he will produce his new play, "The Proud Prince," in London during the coming season. Mr. Sothern speaks of Mr. McCarthy's play, "The Proud Prince," with the greatest enthusiasm, and says that with it his receipts have been greater than with any other play that he has yet produced. It is to be hoped, therefore, that he will see his way clear to bring it over to London in the near future.

The play by Captain Marshall, which was at one time to have been produced at the Haymarket, is now to be presented at the Criterion instead. This will be some time in January, when the piece, which is a light comedy, will introduce in its cast a young actress of whom little is known, but much is expected; and others of its exponents will be Weedon Grossmith, Mr. Aynesworth and Marie Linden.

Mary Anderson has promised to appear at the People's Palace, Whitechapel, on Dec. 29 and 30, when she will entertain some 4,000 East end children with songs and recitations from Shakespeare. The entertainment has been arranged for the benefit of the sick poor in the large Catholic parishes of St. Mary's and St. Michael's.

Mrs. Craigie's comedy, "The Ambassador," is to be produced shortly in a Spanish version in Madrid, where the costumes and scenery are intended to be an exact copy of those at the St. James. The authoress hopes to be present at the first performance.

The tragedy of Dean Swift and his association with the hapless Vanessa has, it is said, been turned to the purposes of the stage by Mr. Bartholeyn, and the resulting play is to be tried in a few months' time by G. R. Foss, who will appear in the role of the Dean.

Edward Terry wishes it known that, although he has let his theatre for the production of Captain Basil Hood's "Love in a Cottage," he has no notion of selling it, but is, in fact, looking out for another London house at which to present his latest venture, "The House of Burnside," wherein, by an impersonation unusually serious for him, he has been gaining much provincial success.

"The Freedom of Suzanne" is said to be the title of an original comedy written by Cosmo Gordon Lennox for the opening of his wife's, Marie Tempest's, season at the Avenue next Spring.

Walter Lonnen, brother of the late E. J. Lonnen, and, like him, a clever comedian, died at Kentish Town, of consumption, on Dec. 2.

Messrs. Seymour Hicks and Ivan Caryll's new musical piece, at the Adelphi, after undergoing several changes of title, has at last been finally christened "The Earl and the Girl," and is to be produced under that name on Thursday next by a company mainly recruited from the Savoy.

I regret to have to chronicle the death of Frank De Jong, which took place early this week at Teneriffe, where he had ultimately repaired in a vain attempt to re-establish a constitution which was never strong, and which was undermined by a pioneer life in the theatrical world in South Africa, where the seeds of consumption, the cause of his death, were laid. Mr. De Jong was not more than forty-seven years of age, and of these the last seventeen has been spent in theatrical work. He first became prominent by his essaying the first series of cheap popular concerts at the St. James' Hall, Manchester. His first theatrical engagement was as acting manager, under George Scota, at the Comedy, Manchester. Failing health caused him to seek fresh fields, and in 1890 he went out to the cape. There he was associated for three years with the *Cape Argus*. Later he opened an agency in Cape Town, and did the preliminary management for the Searel-

les, and Alexander and Hyman, of Johannesburg, and other companies visiting South Africa. At the expiration of Mr. Bonamici's lease of the Opera House Mr. De Jong secured the theatre, and ran it sucessfully. He brought his own companies out from England, one of the most successful seasons being run in connection with Leonard Rayne, with a repertory of "Two Little Vagabonds," "Harbor Lights," "In the Ranks," "Two Orphans" and "East Lynne." On Sept. 30, 1901, Mr. De Jong, as a manager in this country, reopened the Princess with "The Sin of a Life," and was concerned managerially in a season at the Adelphi, when known as the New Century. At the time of his death he had been thirteen years in South Africa, and was connected with most of the new music halls.

Harry Lundy, of the Royal Theatre of Varieties, Holborn, will take his second annual benefit on Friday evening, Dec. 11, when promises of assistance have been received from almost all the well known variety people. I notice that the name of George Fuller Golden heads the list of one hundred and odd artists billed to appear.

H. E. Moss has chosen for the title of his Christmas production at the Hippodrome "The Golden Princess and the Elephant Hunters." It will be a zoological and aquatic spectacle, and includes fifteen plunging elephants imported from Mons. Busch, of Berlin. At the Hippodrome a magnificent collection of trained animals will arrive shortly. These animals are loaned to Mr. Moss, and have never been in England before. They come from the Societe Royale de Zoologie at Antwerp, of which Monsieur l'Hoest is directeur-general. His Majesty, the King of the Belgians, subsidises this society, and these animals have never before been permitted to appear for show purposes. Monsieur Armand de Poorter has been responsible for their training. He is reputed to be the greatest breaker of wild animals in the world. Many quaint animals will be seen in this zoological collection, and they all take part in the performance. There are zebras from India, llamas from almost inaccessible portions of Thibet, in addition to camels and dromedaries. The elephants, of which there are fifteen, have been specially trained to give an exhibition of their performance in the water, and for this purpose the arena and tank have had to be practically reconstructed.

Bransby Williams is the latest variety performer to acquire the honor of a "command" to appear at Sandringham, where on Friday last he entertained His Majesty and His Majesty's guests. His programme included his clever sketches of well known Dickens' characters.

There are several new turns in the programme at the Palace Theatre, including Yamamoto and Koyeshi, Japanese balancers; Rosa and Jehan, duettists and dancers; the Sousciffs, danseurs modernes; Michaelis, chanteur Parisian, and Edwin Boyde, comedian.

Paul Cinquevalli is engaged for the pantomime at the Broadway, Deptford.

James Burton, proprietor and manager of Burton's dogs, was a CLIPPER caller this week. He informs me that he has been booked for the Christmas season at the Crystal Palace. His act is one of the best known on this side, and is always popular.

Dave Carter, the new tenor of the Manhattan Comedy Four, writes me a postal card apprising me of the fact that they have made a big success at Tichy's, Prague.

I have had the opportunity of witnessing this week the excellent act offered by O. G. Seymour and Maud Dupre, at the Empire, Shepherd's Bush. They divide with Mike S. Whallen, a phenomenal hit here as elsewhere, the stellar honors of the bill. The dancing of Miss Dupre is excellent and she makes a bright and lively foil to the suave serio shyness of Mr. Seymour's Chinaman. Every trick of the latter was applauded abundantly, and at the close the artists were called before the curtain three times.

Will H. Fox continues on the Stoll tour with undiminished success. He goes to Cardiff next week.

Four American acts are on the bill at the Royal this week. They are Larry Leroy, in his "Sunny Jim" jumping act; Rose and Jeanette, two clever little dancers from San Francisco; Polk and Kollins, the premier banjoists, and Lil Hawthorne, as graceful and sweet voiced as ever.

The Valdares were "Bureau" callers this week. Mr. Valdare gave me a most interesting account of his journeyings in the Orient. He seems to have found it both pleasant and profitable to run a vaudeville combination in distant China, Japan and India.

The Sisters McNulty have arrived in London on their way to Liverpool, where they open on the Moss tour.

PENNSYLVANIA.

Philadelphia.—Dullness is the prominent characteristic of the theatrical situation here, and as Christmas does not arrive until Friday, the aggregate of business for the current week is not likely to be very large. Nevertheless the managers are making a powerful bid for patronage, the current list including a goodly sprinkling of novelties.

ACADEMY OF MUSIC.—Last week's concerts by the Philadelphia Orchestra brought out the customary liberal support, and the admirable selections played displayed the orchestra to the very best advantage. There are no events of general interest at this house this week, musical matters being at a standstill until after Christmas.

BROAD STREET THEATRE (Nixon & Zimmerman, managers).—Annie Russell began her engagement at this house last week, and met with a decidedly favorable reception, in "Mice and Men." The well filled houses praised her work and the work of the very competent supporting company, and appeared to extract an abundance of entertainment from the vehicle. The same offering is continued during this and next week, with Maxine Elliott, in "Her Own Way," announced to follow Jan. 4.

GARRICK THEATRE (Frank Howe Jr., manager).—Mary Mannering continues her engagement this week. After four days' revival of "The Stubbornness of Geraldine," the new comedy by Leo Ditrichstein, entitled "Harriet's Honeymoon," was given its first production on any stage Friday evening, Dec. 18. The premier brought out a large audience, and they were by no means disappointed. The new comedy contains a number of very amusing situations, which are developed admirably. Mary Mannering is fitted with a part which suits her to a nicety, while Arthur Byron also won honors in a congenial role. The performances are continued the current week, and after corrections are made of a few minor defects, which the first performance brought out, Miss Mannering will have a vehicle which should easily win profitable recognition. Next week begins a fortnight's engagement for "A Japanese Nightingale."

CHESTNUT STREET OPERA HOUSE (Nixon & Zimmerman, managers).—Though "My Wife's Husbands" had been seen before, the appearance of Nat C. Goodwin and his company in the farce last week had all the characteristics of a novelty, and the admirable performances given met with the hearty approval of audiences of goodly size. The same offering is continued throughout the current week, with "Ben Hur" announced to follow next week.

CHESTNUT STREET THEATRE (Nixon & Zimmerman, managers).—The engagement of Amelia Bingham and her company, in "The Frisky Mrs. Johnson," came to a close last week, and this week begins a three weeks' engagement for Francis Wilson and company, in "Erminie." In addition to the star, Marguerita Sylva, Jessie Bartlett-Davis, Madge Lessing, Wm. Broderick, Sig Perugini, Wm C. Weeden, and many more well known players are seen in the cast. "The Prince of Pilsen" is announced for a return engagement Jan. 11.

WALNUT STREET THEATRE (Frank Howe Jr., manager).—For the ninth consecutive time Chauncey Olcott plays Christmas and New Year's weeks at this house. He is seen this year in a new play, entitled "Terance," while the injection of a proper number of new songs has not been overlooked. The engagement of the Four Cohans, in "Running for Office," which came to an end last week, was highly satisfactory from every point of view.

AUDITORIUM (Stair & Havlin, managers).—"Holty Toity," recently seen at an uptown house, is the current week's offering at this house, with "In the Good Old Summer Time" scheduled to follow next week. "The Stain of Guilt" attracted but little business last week. Rube Waddell, the former ball player, only appeared Monday night.

PARK THEATRE (F. G. Nixon-Nirdlinger, manager).—The melodrama, "A Working Girl's Wrongs," holds the boards this week. George Monroe, in "Our Bridget's Dream," entertained well filled houses last week. The announcement for the coming week is Florence Bindley, in "A Midnight Marriage."

NATIONAL THEATRE (Joseph M. Kelly, manager).—"A Working Girl's Wrongs" was last week's offering at this theatre, and received liberal support from the patrons. This week "The Ninety and Nine" fills the bill, with "A Desperate Chance" to follow.

PEOPLE'S THEATRE (F. G. Nixon-Nirdlinger, manager).—"A Working Girl's Wrongs" is the current offering at this house. The patrons turned out in goodly numbers to applaud the performances of "The Child Wife." Underlined for the coming week, "Alphonse and Gaston."

Wife." Underlined for the coming week, "Alphonse and Gaston."

GRAND OPERA HOUSE (G. A. Wegefarth, manager).—The patrons are entertained this week by Lew Dockstader's Minstrels, in a varied bill. Coming next week, "The Show Girl." A new melodrama, entitled "The Chior Boy of St. Mary's," attracted well filled houses last week, and delighted them with its interesting story.

DUNN'S STAR THEATRE (Fred Waldmann, manager).—"Saved from the Sea" served to entertain the patrons last week to their entire satisfaction. The offering for the current week is "The Price of Honor," with "A Fight for Millions" to follow.

KENSINGTON THEATRE (John Hart, manager).—An appropriate Christmas offering is "Trinity Chimes," which holds the boards at this house this week. Next week brings a return of Mamie Fleming, her first offering being "Yankee Bess."

FOREPAUGH'S THEATRE (Miller & Kaufman, managers).—After careful preparation the stock company of the house is presenting this week Tolstoi's "Resurrection." The interesting and thrilling scenes in "Nettie, the Newsgirl," were made the most of last week by the company, and the patrons were liberal with applause. "A Great Temptation" is in rehearsal for the coming week.

STANDARD THEATRE (Darcy & Speck, managers).—"The Buffalo Mystery," founded on the tragedy in that city some time ago, furnishes the vehicle for the display of the ability of the stock company this week. During the week rehearsals are being held of "A Daughter of the South," for presentation next week. The patrons turned out in force last week for the performances of "The Moonshiners."

ARCH STREET THEATRE (Carl Saake, manager).—The repertory for the current week's performances by the German Stock Company includes the following plays: "Goetz von Berlichingen," "Dr. Faust Hanskaeppchen," "Trompeter von Sneckingen," "Haberkom" and "Eholiche Arleit."

KEITH'S NEW THEATRE (H. T. Jordan, resident manager).—The fine bill for the current week is headed by the Four Mortons, and Fred Bond and company, in "My Awful Dad," while included in the list are: Frank Bush, Wilton Brothers, Lew Hawkins, Pantzer Trio, Lowe-Hughes Duo, Burto-Lowande Circus, Emerson and Omega, Keeler and Don, Ed. and Nettie Masse, Rosa Lee Tyler, the Ceballos, Chris Lane, and the biograph. On Christmas day the house opens at eleven A. M.

KEITH'S BIJOU (E. P. Lyons, resident manager).—Beatrice Ingram and Edwin Nicander, former members of the stock company at this house, are at the head of the current bill, presenting a one act sketch. Others assisting in the entertainment are: Holloway Trio, Quigley Brothers, Martini and Max Millian, John and Bertha Gleeson, Baker and Lyn, A. D. Robbins, Klein and Clifton, Dorothy Kenton, Dunwiddie Quartette, Clemens and Cole, Onda, McDevitt and Kelly, and the biograph.

ELEVENTH STREET OPERA HOUSE (Frank Dumont, manager).—For the Christmas holidays several new burlesques are put on. One, entitled "Billy Bounce and the Christmas Peddlers," is taken from the cartoons in a local paper, while the other is a spectacular affair, entitled "Moonlight in Panama." These, with a continuation of "Side Tracked by the Penna. R. R." and an abundance of appropriate music, furnish an excellent programme. At the matinees, as is usual, the Christmas tree will be displayed, and there will be an abundance of candy and toys for the children.

LYCEUM THEATRE (John G. Jermon, manager).—The patrons are entertained this week by Al. Reeves' Big Beauty Show, while for the coming week the Rentz-Santley Company is announced. The Utoplans pleased the patrons immensely last week.

TROCADERO (Floyd Lauman, manager).—The capital programme furnished by the Bon Ton Burlesquers last week merited the liberal patronage bestowed by the patrons. This week Fred Irwin's Big Show holds the boards, including the Eight Champions.

NINTH AND ARCH MUSEUM (C. A. Bradenburgh, manager).—The Howorth Midgets, a company of five little people, hold the place of prominence in the curio hall this week. In the same department are also included: Drake's sheep and dog circus, the Albenes, mirth and magic; Doll and Burden, novelty musicians; Huber, armless wonder; Sam Cohen, expansionist; La Tosca, fire king; the Dorises, mind readers, and John Thompson, checker champion. In the theatre the vaudeville programme includes: Letto and Dello, the Taneans, Van Leer and Duke, Ned Bennett, Bowman and Wilson, Archie Royer, May Tomson, and the cineograph. Great preparations have been made for Christmas day, when the doors open at 9.30 A. M. Over five thousand toys, games, dolls, sleds, etc., are now stocked up in the foyer, and they will be distributed to the first five thousand children entering the doors Christmas morning.

NOTES.—It is reported that Selwyn & Co., New York, have taken the Columbia Theatre, recently abandoned by Carrie Radcliffe, and will open it after the first of the year as a popular price combination house..... Arrangements have just been completed by Nixon & Zimmerman to bring "Miss Bob White" to the Park Theatre early in May for a run.....The Fadette Woman's Orchestra, which had the honor of opening Keith's New Theatre here last year, is to be the principal feature of next week's bill.....Plans for rebuilding the Girard Avenue Theatre were filed with the Bureau of Building Inspection last week. The old walls will be used and the plans contemplate a building on identical lines with the old structure, except that it will be of fire proof construction ..... William Lacker, assistant treasurer at the Grand Opera House, and a woman accomplice named Mrs. Anna Coleman, were arrested last week and held under bail, charged with defrauding the management of the house by manipulating lithograph tickets.

Pittsburg.—There is nothing of special novelty for the week of Dec. 21, except the big production of the Christmas pantomime, "Babes in the Wood," at the Grand Opera House, and that is attracting general attention in theatrical circles.

ALVIN THEATRE (Nixon & Zimmerman, managers).—The Four Cohans present "Running for Office" 21 and week. "A Chinese Honeymoon" closed 19, to good business.

NEW NIXON THEATRE (Sam F. Nixon, manager).—Ethel Barrymore arrived 21, for a visit of one week, during which she will present "Cousin Kate" for the first time here. Mrs. Leslie Carter departed 9, having packed the house for one week.

BIJOU THEATRE (R. Gulick, manager).—"The Factory Girl" followed, 21, "The Fatal Wedding," which closed 19.

EMPIRE THEATRE (E. J. McCullough, manager).—"The Princess Chic" will hold sway for eight performances, beginning 21. There is a big advance sale. "A Hot Old Time" did splendid business and retired 19.

GRAND OPERA HOUSE (Harry Davis, manager).—In accordance with his usual custom, Manager Davis presented an elaborate pantomime 21, entitled "Babes in the Wood." The house is sold out in advance for many performances, and the same bill is announced "till further notice." "Mrs. Jack" was shelved 19, having drawn well.

DUQUESNE THEATRE (Harry W. Williams, manager).—Johnstone Bennett, Flo Irwin, Williams and Tucker, and Billy Carter were new faces 21. Attendance ruled very large up to 19.

AVENUE THEATRE (Harry Davis, manager).—Jaffray's dogs, Ethel Levy, Ryan and Richfield, Alexis, Hickey and Nelson, and John D. Gilbert are new turns in the olio for week beginning 21. Business up to 19 was immense.

HARRY WILLIAMS' ACADEMY OF MUSIC (Harry W. Williams, manager).—The High Rollers Extravaganza Co. came 21, for the Christmas holidays. Harry Morris' Night on Broadway closed 19, having packed the house for twelve performances. Rice & Barton's Big Gaiety comes week of 28.

CARNEGIE HALL.—Burton Holmes gave the last lecture of his course 17, his subject being "Alaska." He repeated the same lecture at Carnegie Hall, Allegheny, 18.

Harrisburg.—Merit alone kept business from going to pieces the past week.

LYCEUM THEATRE (M. Reis, manager).—Rosselle Knott and company scored a hit, in "When Knighthood Was in Flower," Dec. 15. Miss Knott's success was in the line of an ovation. The Rogers Brothers did well 17. William Hercierode, a local vocalist, who is a member of this company, was warmly welcomed by his friends, and entertained at dinner after the performance. But one attraction is booked for Christmas week—Sadie Martinot, in "The Second Mrs. Tanqueray," Christmas afternoon and evening.

GRAND OPERA HOUSE (M. Reis, manager).—The E. V. Phelan Stock Co. did well week of 14. Manager Ward, of this company, was confined to his room at his hotel for several days on account of a serious attack of grip. "The Way of the Wicked" 21, 22; "Wealth and Poverty" 25, 26.

NOTES.—"A Homespun Heart" did not show at Middletown, Pa., Auditorium, 16.... Manager Fred J. Cleckner, of the King Company, is at his home here. He reports big business.....Edwin J. Hadley did well at Carlisle, Pa., with his moving pictures, 15, and Durno, magician, had fair business 16. Rentfrow's Pathfinders are due 21-23.

Altoona.—At the Eleventh Avenue Opera House (I. C. Mishler, manager).—A crowded house witnessed "The Billionaire" Dec. 11. Jerome Sykes made a big hit in his role. "Human Hearts" had a good house 12. The Bowery Burlesquers 14, 15, the Great Lafayette 16, Murray & Mack Comedy Co. 17-19. Coming: Lyman Howe's moving pictures 22, "A Homespun Heart" 23, Rose Coghlan 25, "The Darkest Hour" 26.

ACADEMY OF MUSIC, Tyrone.—"Human Hearts" came 14. Lyman H. Howe's moving pictures 16, "Ten Nights in a Bar Room" 18.

GLESSNER'S OPERA HOUSE, Hollidaysburg.—Mason Bros.' "Ten Nights in a Bar Room" 17.

NOTES.—Manager I. C. Mishler has located in Trenton, N. J., for the season, and Guy S. Burley, the treasurer of the Eleventh Avenue Opera House, is now acting business manager of the house.....Unauthentic rumors are again in circulation that Altoona is to have another theatre, and that Plack's old Mountain City Theatre is to be opened again.

Reading.—At the New Temple Theatre (Charles B. Stevens, manager).—Chauncey Olcott attracted a large audience Dec. 16, and retained his popularity here in his production of "Terance." "Holty Toity" followed, to a crowded house, 18, and Wormwood's trained animals hoppodrome had two good houses 19.

ACADEMY OF MUSIC (John D. Mishler, manager).—Lafayette 14, Isabel Irving 16, John Drew 17, Thomas E. Shea 18.

GRAND OPERA HOUSE (George M. Miller, manager).—"Side Tracked" played, to well filled houses, 17-19.

BIJOU THEATRE (Updegraff & Brownell, managers).—Transatlantic Burlesquers and City Club Burlesquers.

AUDITORIUM (M. J. Snader, manager).—The Ringgold Band, a local organization of merit, entertained a large audience 17.

Williamsport.—At the Lycoming Opera House (Fisk & Beeber, managers).—Roselle Knott, in "When Knighthood was in Flower," thoroughly pleased a fair sized audience Dec. 14. Emma Bunting Co. has been drawing the usual large houses here. This engagement will continue until 23. Due: Isabel Irving 25, Sadie Martinot 26, "The Scout's Revenge" 28, the City Club Co. 29, "For Her Children's Sake" 30, "The Sign of the Four" Jan. 1.

Easton.—At the Able Opera House (W. K. Detwiller, manager).—"Robert Emmet," Dec. 10, played to fair business. Carrie Nation, in "Ten Nights in a Bar Room," 11, met with success, financially, having sold nearly the entire capacity. "Hello, Bill," matinee and evening, 12. Due: "Zig Zag Alley" 21.

MAINE.

Portland.—At the Jefferson Theatre (Cahn & Grant, managers).—A grand reception was accorded Henry Irving upon his first appearance in this city, Dec. 14, by an audience of exceptional brilliancy, which tested the capacity of the house. His presentation of "Waterloo" and "The Bells" served to show his versatility in a manner which fully met the expectations of those present. Charles Frohman presented "Everyman" 16-18, and "Twelfth Night" 19, to pleased houses of goodly proportions. Booked: Frankie Carpenter Co. 25-Jan. 2.

PORTLAND THEATRE (James E. Moore, manager).—One of the most enjoyable bills of the season was presented 14-19, to large attendance. The offerings were: The Willis Family, Will H. Sloan and Yolande Wallace (this being her native city, Miss Wallace received a cordial reception), Murphy and Nichols, Paul Barnes, Leighton and Leighton, Eddie Devoe and the biograph and stereopticon. Due 21-26: Josephine Gassman and pickaninnies, Elsie Janis, Stinson and Merton, Julian Rose, Willie and Edith Hart, Hoosier Zouaves, and Yackley and Bunnell.

MASSACHUSETTS.

Boston.—Yuletide brings pleasantries of many kinds, but it certainly does not overwhelm the theatrical world with joy, when viewed from the box office end. Our narrow streets were crowded last week, but same cannot be said of our theatres, all of which are included in the list of those affected by the prevailing conditions. Christmas week brings "There and Back" to the Columbia, which is reopened after a fortnight's darkness; Louise Beaton, in "Rachel Goldstein," to the Grand Opera; "The Funny Mr. Dooley," to Music Hall, and "Beauty and the Beast," to the Bowdoin Square. They are all novelties. Changes, but old favorites, are: "When We Were Twenty-one," at the Majestic; Anne Blancke, in "A Little Outcast," at the Hub, and "The Dairy Farm" at the Castle Square.

COLUMBIA THEATRE (Sam S. & Lee Shubert, managers).—Commencing Monday, Dec. 21, "There and Back," a farcical comedy new to local playgoers, will be presented at this house for three weeks. Charles E. Evans and Charles B. Hopper are the featured members of a strong company, which includes: Nestor Lennon, Frank Mathieu, Barney Reynolds, W. J. Butler, Elizabeth Barry, Helena Phillips, Louise Compton and Florence Dunlap. As an added feature to the performance, Vesta Tilley has been engaged and will give her famous specialty. It is interesting to know that George Arliss, who wrote "There and Back," is a member of "The Darling of the Gods" company, now playing at the Tremont.

MAJESTIC THEATRE (Stair & Wilbur, managers).—Hanlons' "Superba," which was to have been the attraction at this house this week, was destroyed by fire at North Adams Dec. 18, and the management has been obliged to substitute, as the Christmas week bill, "When We Were Twenty-one." When the booking office of the firm in New York City was notified of the destruction of their Christmas offering steps were immediately taken to secure another which would in every way fill the gap left by the sudden cancellation, and within fifteen hours after the fire the house had been notified of the securing of the second attraction. The principal role in the charming comedy is this season played by William Morris. He is supported by a good company of players. Last Saturday night occurred the final performance of "The Earl of Pawtucket's" engagement in this city. The average for the eight weeks was fair.

HOLLIS STREET THEATRE (Isaac B. Rich, manager).—This is the second week of E. H. Sothern, in "The Proud Prince," at this house. In this production Mr. Sothern has given one of the most dignified and elaborate presentations ever witnessed upon the local stage. Mary Hall, who was for some time the leading woman of the Castle Square Stock, has a leading part in the play and was accorded a great reception by the Castle Square patrons, who are very loyal to the people. Good sized audiences prevailed during the opening week.

COLONIAL THEATRE (Rich, Harris & Chas. Frohman, managers).—"The Tenderfoot," now in its second and last week at this house, is meeting with fair success. Richard Carle has the leading comedy role. Wm. Rock does some clever work in the dancing line and is ably assisted by Ethel Johnson. Edmund Stanley helps things along with an excellent tenor voice, and other members of the company are deserving of credit. Richard Mansfield, in "Old Heidelberg," follows.

TREMONT THEATRE (Jno. B. Schoeffel, manager).—Blanche Bates, in "The Darling of the Gods," enters Monday, Dec. 21, upon the sixth week of a seven weeks' engagement. Business continues good.

GLOBE THEATRE (Weber & Fields, managers).—This is the fourth week of "An English Daisy," and the new musical comedy continues to draw good sized houses. On Monday night of current week John C. Rice, in the part of Hiram Smart, will be succeeded by Fred Lennox. New musical numbers have been added since the opening week. It is understood the show will hold the stage of this house for some time to come.

BOSTON THEATRE (Lawrence McCarty, manager).—"The Wizard of Oz" is in the final fortnight of its stay. This attraction is doing the banner business in this city, and is the only show that has not been affected by Christmas shopping, etc.

PARK THEATRE (Rich, Harris & Chas. Frohman, managers).—On Saturday night of this week "My Lady Molly" winds up its local engagement. The patronage has been very light, and it is hoped that William Faversham, who follows current attraction, in "Lord and Lady Algy," will attract the playgoers in large numbers to this house. Latter part of this week will find Richard E. Carroll in Andrew Mack's part, the latter opening in his old success, "The Bold Soger Boy," at Salem, on Friday night.

GRAND OPERA HOUSE (George W. Magee, manager).—"The Queen of the White Slaves," a very thrilling and sensational melodrama, drew well filled houses last week. Theodore Friebus, in the role of a detective, gave an excellent interpretation of the many changes a man is forced to adopt to unravel crime, and the perilous positions he is apt to encounter. Aileen May, in the title role, had a part well suited to her talents. The supporting company was above the average. "Rachel Goldstein," with Louise Beaton in the leading role, is the card for current week. The scenery and mechanical effects are elaborate, and the entire production is said to bristle with exciting situations and effective dramatic climaxes. Next week, "The Worst Woman in London."

MUSIC HALL (Stair & Wilbur, managers).—"The Funny Mr. Dooley," a musical comedy, new locally, is the offering for this week. Paul Quinn and Charles H. Smith head the company, which is under the direction of Frank Bryan. Among the players are: Frank Manning, Thomas Gleeroy, Edgar Flavelle, Emmitt O'Connor, Walter C. White, Edgar Hall, Sam Walters, Elmer Vincent, Maggie Le Clair, May Walsh, Edith Murray, Annette Morrow, Allie Palmer and others. "At Cripple Creek," the Western play, had a fair week. A carefully selected company presented the play, and the scenic effects were good. "Her First False Step" is announced for next week.

HUB THEATRE (Stair & Wilbur, managers).—Anne Blancke, in "A Little Outcast," is here this week. True S. James, Joseph Smiley, Frederic Monley, J. Martin McKee, W. A. Meckling, Fred Clayton, Florence Cecil, Antoinette Smart, Little Naomi and Irene Meara are in the cast. There is also a newsboys' quintet. Al. W. Martin's Company gave an excellent performance of "Uncle Tom's Cabin" last week. Frank Leo played the role of Uncle Tom with great skill, and the Little Eva of Elsie Dohlman was a very pretty impersonation. Florence Ockerman scored in the role of Topsy, and the others in the cast were fully competent. Scenery was O. K. Next week, "A Human Slave."

CASTLE SQUARE THEATRE (J. H. Emery, manager).—Large audiences enjoyed the revival of "The Octoroon" last week. Lillian Lawrence was seen to excellent advantage in the character of Zoe, and Howell Hansel's Salem Scudder was a well conceived presentation of the type drawn by the author. The other members of the company were, as usual, competent in every way. "The Dairy Farm" is put on this week. As the scenes of this rural drama deal largely with events of Christmas time, the offering is particularly adapted to the holiday season. "The Last Appeal" will be done next week.

BOWDOIN SQUARE THEATRE (G. E. Lothrop, manager).—A new play by Jay Hunt, general stage director of this house, is offered here this week. It is a spectacular extravaganza and pantomime, and is called "Beauty and the Beast." The production has been in preparation for many weeks, and is the costliest production ever made by the management. The cast is made up of all the favorites of the stock and many others, including: Charles Ravel and the Burmese Nautch girl dancers. Charlotte Hunt is the Beauty, and Willard Blackmore the Beast. Many specialties are announced. "Man to Man" had its first local presentation last week, and made a favorable impression. Next week, "The Bandit King."

KEITH'S THEATRE (B. F. Keith, manager).—John Craig made his vaudeville debut last week and his Castle Square friends turned out in large numbers at every performance to greet their old favorite. He gave a careful impersonation of Petruchio, in the wooing scene from "The Taming of the Shrew," and was ably supported by Mary Young and Louis Hall. Marshall P. Wilder, Stinson and Merton, Julian Rose and Taffary's dogs were other hits of a capital bill. The attendance was good. This week's bill includes: Jean Marcel's exhibition of living pictures, John Craig, supported by Mary Young and Louis Hall, in "The Doctor;" A. O. Duncan, Ward and Curran, Prelli's talking dogs, Callahan and Mack, Kennedy and Rooney, Dorothy Neville, Bimm-Bomm-Brr, Agnes Pringle, Billy Link, Leighton and Leighton, Alice Lewis, Hanvey and Doane, and a new set of motion views of "Alice's Adventures in Wonderland."

HOWARD ATHENAEUM (Wm. McAvoy, manager).—Current week: Delmore and Lee, La Drole, Artie Hall, Three Madcaps, John Mayon and company, Dolly Vardon, Reed and Shaw, Franklin and Hayman, Bohee and Myers, Carrie Mack, Fields and Martin, Jas. Weitzel, La Dell and Le Barr, Alabama Comedy Four, the cineograph, and the burlesque, in "Under the Mistletoe." James J. Corbett was the star card last week, and crowded houses was the result of the engagement. Other cards worthy of special mention were: Mario and Aldo, Louise Henry, Kelly and Adams, Adams and McSweeney, and Mae Russell.

PALACE THEATRE (Charles H. Waldron, manager).—Miner's Bohemian Burlesquers presented an excellent entertainment last week, and were well received by the house followers. This week's attraction is the Bowery Burlesquers. Skit is called "On the Yu Con," and is in three scenes. Vaudeville is furnished by Bickel and Watson, Lee Wrothe, Bennett and Rich, Warsaw Brothers, La Belle Veola, Lizzie Frollgh, Jeannette Le Beau, Nettie Nelson, and others.

LYCEUM THEATRE (G. H. Batcheller manager).—The supplier of fun at this house this week is the Fay Foster Co., a twentieth century burlesque organization. "The Dancing Missionary," a three act comedy, is the vehicle introducing the following: Mosher, Houghton and Mosher, Tenny, Elmer and Co., Cosmopolitan Trio, Crawford Sisters, Cunningham and Smith, Professor Lawrence Crane, and Constance Wildon. The Jolly Grass Widows Co. made a big hit, and full houses voted it one of the best burlesque aggregations seen here this season.

AUSTIN & STONE'S MUSEUM (Stair & Stone, managers).—Lionel, the lion faced boy, is one of the strongest freaks ever seen in this museum, and he proved his worth as a drawing card by attracting thousands to this popular resort. This is his last week. Leah, the big headed Chicago girl, is also in her last week. Other features: Mme. Garretta, magician; Hugh and Bessie Lee, mystery maguates; Paige, clay modeler; Prof. Soldene and his mannikins, and Princess Branden and her den of snakes. Stage: Bernard and Monson, the Whaleys, Dolly and Barney Flynn, Hanson and Harris, George Foster, the Beatons, Morgan and Crone, Campbell Sisters, Leonard and Leonard, and others. Manager White prepared an elaborate and original Christmas lobby, one of the best he has given yet. Despite inclement weather, the sidewalk in front of the museum was crowded all day Sunday.

WALKER'S MUSEUM (T. Rankine, manager).—Week of Dec. 21: Curio hall—Kid Parker, wrestler; the Great Savoy, hand balancer and equilibrist; Frank, broom king; Maybelle Albright, lady whittler, and the Dexters, in mysterious transmission of thought and handcuff releasers. Stage: Alfred Anderson, Bancroft, Charles Sheldon, Louise Fairchild, Florence Chase, and Cassie Rivers.

NICKELODEON (L. B. Walker, manager.)—Soubrettes' convention, the Danoras, contortionists and Spanish ring performers; Young Alphonzo, bag puncher; Belyea, barrel imp, and Salem Sid, the oriental conjurer, are the curio cards for this week. In the theatre: Gerard Sisters, Severne and Hume, Joe Daly, Dolly Perkins, Howe and West, and Mary Jordan.

ITEMS.—A series of the famous Graham Sunday concerts will be given in this city after the holidays. Arthur Pryor's Band and the principal vaudeville headliners will appear.....Edward Corbett is the representative of Evans and Hopper and Vesta Tilley.....Edgar Davenport has been secured by Lloyd Bingham for Amelia Bingham's Co.....Frank Roble, advertising manager of the Globe, has been appointed assistant business manager of that house.... William Harris was in town last week on business connected with "My Lady Molly."....Edward D. Baker, assistant stage manager of "An English Daisy," was formerly a member of the Castle Square Co.....Howard Booker, formerly of the Grand Opera House, and early this season acting manager of "Miss Petticoats," is now managing the successful tour of Dunbar, the magician.....Sunday concert bills: *Boston*—Maggie Cline, Fisher and Clark, Gladys Fisher, Libbie and Dupree, Al. Haymond, Mr. and Mrs. Hal Davis, Haller and Hughes, Little Sunshine, and motion pictures. *Music Hall*—Richard Harlow, Sullivan and Weston, Bates Musical Trio, Misses Delmore, "Little Outcast" Quartet, Horseshoe Trio, Haight and Dean, Alex. Wilson, Little Irene Meara, and Geo. Emmons Meyer. *Majestic*—Simon and Gardner, Willis Family, Sullivan and Weston, Horseshoe Trio, Misses Delmore, Haight and Dean, Musical Bentley, and kinetoscope. *Bowdoin Square*—James J. Corbett, Tally-Ho Duo, the Flynns, Longfellow, the Healys, Mae Russell, Jones and Sutton, Phil Morton, Pauline De Vere, Barto and Laferty, F. Allen Coogan, Adams and McSweeney, and Lizzie Otto.....The Utopian Club, of this city, will produce "The Pasha," in February, at Copley Hall, and the principal part will be played by Joe Roth, a well known local German dialect comedian. Mr. Roth is connected with the press department of Keith's Boston house.....Manager A. B. White, of Austin & Stone's Museum, received a letter from Bunth and Rudd last week, stating that they opened at the Rembrandt Theatre, Amsterdam, Holland, Dec. 1, and scored a big success. The Rembrandt is a new theatre, and is on a par with the best vaudeville houses in the country. The bill was composed mostly of American acts.

New Bedford.—At the New Bedford Theatre (Wm. B. Cross, manager).—The remarkable success of the Harcourt Comedy Co. whenever this talented array of players visits this city, was never more gratifying to all concerned than on its recent visit here, Dec. 14-19. The large house was filled twice daily. The plays and vaudeville features were received with decided approval, and during the engagement a number of the company were given much social attention. Charles K. Harris and Katherine Roth, together with Rita Davis, Frank J. Harvey and Pete Griffin were particularly popular. The Flood Brothers proved skilled acrobats between the acts, while Petre Griffin, who has been seen here before at another house, renewed his former success. Georgie Powers received well merited applause, and Kathe-

rine Roth proved interesting in a trombone solo. The moving pictures scored. Bennett & Moulton Repertory Co. Dec. 21 to Jan. 2 (two weeks).

MUSIC HALL (Thomas Moosh, manager).—This house, the name of which has been changed from Flowers' Theatre, has jumped into popular favor, if the past week's reception of the offering in vaudeville is to be taken as a criterion. High class vaudeville and clean burlesque prevail. Leslie and Ardell, Juniper and Robinson proved the bright particular favorites. Christmas week's bill: The Taylors, Hartford Sisters (re-engaged), Fowler and West, A. C. Weyman, moving pictures and illustrated songs; Marion Standish, Eddie Gigierre, Ray Ellis, Lena Benoit, and a new and enlarged burlesque company.

SHEEDY'S PURCHASE STREET THEATRE (Theo. B. Bayliss, resident manager).—Crimmins and Gore presented a hilarious laughing act during the past week. The others were: The Four Rianos, in "Sunny Africa;" the De Veau's, Max Ritter, and John E. Drew, the clever dancer; the Revere Sisters, in character songs and changes; Yvette, in picture dances and electrical effect posing, and the vitagraph. Yuletide week's offering: Smith and Powell, Nelson and Milledge, La Rose and Seymour, Adelaide Herrmann, Ray Cox, Lillian Waltone, Catton's Circus, and the vitagraph.

NOTES.—The first of a series of Sunday evening concerts was given at Sheedy's Union Street Theatre 20, and the programme was made up principally of performers playing at the other local houses. The object is a worthy one—for the benefit of the Emergency Hospital. Sullivan and Gray's Orchestra furnished the music.....John I. Shannon, late treasurer of Flowers' Theatre, will not assume the management of Sheedy's Union Street Theatre, as previously stated. .....Theodore H. Flowers has relinquished all connection with Music Hall (formerly Flowers' Theatre) and will manage store shows.

Fall River.—Academy of Music (Wm. J. Wiley, manager).—Only two attractions were seen at this house last week. "The Heart of Maryland," 17, played to fair business, and gave satisfaction. Eulalia Bennett, William F. Walcott and Clifford Storch were worthy of mention. "Peck's Bad Boy," 19, had light audiences, afternoon and evening. Booked: J. K. Murray, in "Arrah-na-Pogue," Dec. 25, 26; Andrew Mack, in "My Lady Molly," 30; "Uncle Tom's Cabin" Jan. 2.

BIJOU THEATRE (Henry Myers, manager).—Neil Burgess, in "The County Fair," 14-16, played to fair returns. "A Little Outcast," 17-19, had fair returns. Due: "A Hidden Crime" 21-23, "At Cripple Creek" 24-26, "Wedded and Parted" 28-30, Al. Martin's "Uncle Tom's Cabin" 31-Jan. 2.

CASTO THEATRE (Al. Haynes, manager).—Business was good at this house week of 14, with Mr. and Mrs. Perkins Fisher as the feature. Booked, 21 and week: The Heavenly Twins, Lottie Gilson and Billy Hart, Major Doyle, Daly, Tate and Ronan, Harry and Sadie Fields, Cherry and Bates, Musical Bentley, and Robinson and Juniper.

RICH'S THEATRE (H. E. Rich, manager).—Phil Sheridan's New City Sports gave a delightful conglomeration of vaudeville, burlesque and opera, and held the boards, 17-19, to good business. The specialties were of the A 1 order, including: Ranzetta and La Rue, the Pan American Four, and May Eustis. Booked: The High Flyers 21-23, Watson's Americans 24-26, Indian Maidens 31-Jan. 2, Rose Hill Big Show 7-9.

SHEEDY'S THEATRE (M. F. O'Brien, manager).—Last week's business was up to the usual standard. Booked 21 and week: Pat Touhey's Irish pipers, Dollie Sharpe, Morrison and Berwick, Clifford and Hale, the De Pontas, Marie Zansanne and her singing dog, and the kinetoscope.

MENTION.—Ethel Carpenter, of "The Old Mill Stream" Co., is at home, spending Christmas....Morris Pollock, formerly manager of Flint Museum, has opened a theatrical boarding house....A local aerie of the Fraternal Order of Eagles was instituted here last week, and, to the great surprise of the State president, the aerie established a new record of size of the charter list; there were 315 candidates, being the largest instituted in the East. The exercises were in charge of State President Francis Quinlan, of Lynn, and staff, and were held at the Bijou Theatre, the use of which had been tendered by Manager Myers. The following officers were elected: Worthy president, Charles P. Ryan; worthy vice-president, Jeremiah McCarty; worthy secretary, Edward V. Fanin; worthy treasurer, Edward Lynch; worthy chaplain, Joseph Parks; worthy conductor, William Dolon; physicians, Drs. J. E. O'Connor and J. S. Hyde; trustees, C. D. Sullivan, John Walters and Alfred Britland; outside guard, P. J. Doyle; inside guard, Alphonse Belanger. Henry Myers, manager of the Bijou, and attaches; Col. W. Fred Mason, treasurer of the Academy of Music, and attaches; Milton Carr, treasurer of Rich's, and attaches, and M. F. O'Brien, of Sheedy's, and attaches, were among the members installed.

Lynn.—At the Lynn Theatre (Frank G. Harrison, manager).—The Clara Turner Co. came Dec. 14, for the week, and played to excellent business. The Keystone Dramatic Co. opened 21, for a two weeks' engagement.

GEM THEATRE (C. W. Sheafe, manager).—Business is good for the holiday season. This week: Rice and Walters, Hall and Hughes, Demonio and Beil, Ver Valin and Pearl, Louise Bovay, and the bioscope.

SALEM THEATRE, SALEM (Harry E. Reed, manager).—The Shepard moving pictures, presented 14-17, were witnessed by fair houses. "Uncle Josh Spruceby" played to fair business, 18. The Christmas attraction will be Andrew Mack, in "The Bold Soger Boy."

MECHANIC HALL, Salem (James Moore, manager).—Business continues good, last week seeing large audiences at every performance. Will H. Sloan and Yolande Wallace are here this week, presenting their sketch, "The Plumber."

NOTES.—John Murphy, of this city, who has been traveling with the Ober company in the South, has returned to his home for the holidays. It is understood that Mr. Ober will start out again in a short time.....The Keystone Dramatic Co. opened a two weeks' engagement 21, in the Lynn Theatre, and during the second week one of the chief attractions will be Adelaide Herrmann and her company, presenting the illusion, "The Sleeping Beauty."

Lawrence.—At the Opera House (Grant & Cahn, managers).—This house was dark week of Dec. 14. Booked: "The Heart of Maryland" 25, with matinee.

CASTO THEATRE (Al. Haynes, manager).—Crowded houses prevailed week of 14. Adgie and her lions being a strong drawing card. Booked, week of 21: Mr. and Mrs. Fisher, the Allisons, Smith and White, Pauline Saxon, Chas. W. Littlefield, De Graff Sisters, Sanford Sisters, and Marvelous Lorlitts.

CASINO THEATRE (W. L. Gallagher, manager).—Business very good. Booked, week of 21: Zanfretta and Mansfield, Sadie Wyman, the Fagans, Tom Bryant, Perry and Cambell, Hicton, and Cook and Cook.

Holyoke.—At the Opera House (B. L. Potter, manager).—"The Earl of Pawtucket" came, to good business, Dec. 11. Booked: William Collier, in "A Fool and His Money," 17; "The Holyokers," a musical extravaganza (local talent), 18, 19; Miss New York Jr. 22, James K. Hackett 26.

EMPIRE THEATRE (T. F. Murray, manager).—"The Missouri Girl," 10-12, and "A Hidden Crime," 14-16, came to satisfactory business. Booked: "A Guilty Mother" 17-19, "A Fight for Millions" 21-23, "Her Sister's Shame" 28-30.

STAR THEATRE (A. H. Herbert, manager).—Business has been first class at this new theatre. The bill for the week of 14 was: Caffery and Grant, bag punchers and boxers; Minnie Palmer, eccentric singing act; Fields and Martin, huckster boys; Addie Herbert, illustrated songs, and an afterpiece, entitled "A School of Actors."

Lowell.—At the Lowell Opera House (Fay Bros. & Hosford, managers).—The Fenberg Stock Co., in repertory, opened a two weeks' engagement Dec. 14, and proved to be one of the best companies that has visited us this season, presenting an excellent list of plays. The specialties are meeting with big favor, and include: Marie McNeil, Mallory Bros. and Brooks, Grace Halliday, Will J. Kennedy, Cress Cannada, and Eva Gray. Business has been of the capacity order. For current week, Fenberg Stock Co., in repertory.

ACADEMY OF MUSIC (B. F. Murphy, manager).—The Bowery Burlesquers entertained 14-16, to good business, in the musical burletta, "On the Yu-Con," Harry Watson Jr., Geo. Bickel, Ed. Wrothe, Dave Warsaw, Mark Bennett, Lizzie Freleigh and Erna Warsaw did good work. The music, scenery and effects were also worthy of mention. Coming: Indian Maidens 21-23, High Flyers 24-26.

CASTO THEATRE (Al. Haynes, manager).—Courthope and Forrester, in "A Fisherman's Luck," and the Avon Comedy Four were the big hits of last week's excellent bill. Business averaged capacity, and the matinees were many, given to S. R. O. Current: Adgie and her lions, Earle and Wilson, Sabine and Mullaney, McKnight, the Three Mitchells, Marie Laurent, James R. Adams, and Tyce and Jermon.

BOSTON THEATRE (J. H. Tebbetts, manager).—Rice and Walters were the headliners last week and their act was received with much favor. Business is always big here, and no exception to the rule last week. S. R. O. amateur night, "A Night in Chinatown" being given. For 21 and week, Colton and Darrow, in "His First Lesson;" Bending Bonda, Mons. Herbert, Azlos and Zola, Spaulding Brothers, and the Boston bioscope, with "Uncle Tom's Cabin." Special matinee 25, A. M. Amateur night, "Driven from Home."

PEOPLE'S THEATRE (Billy Nelson, manager).—Another good bill last week, the great Burkhart winning much favor. Business to the capacity, with S. R. O. at many of the evening performances. Current week, Elsie Clark's Burlesquers, Jackson, the rubber man; Gertie Zola, Eva Leon, Nellie Carlin, Elsie Clark, Grace Pope, Lillian Adams, Fisher and Waltham, and afterpiece, "One Night in the Bug House."

MENTION.—The Fenberg Stock Co., assisted by Henry and Hoon, give a sacred concert at the Opera House 20, in aid of the firemen's fund. The advance sale of seats predicts capacity houses, both afternoon and evening.....There will be a sacred concert at the Casto Theatre 20, in aid of a local charity....The second recital of the Lowell Orchestral Society will be given in Huntington Hall 20. The stars will be Henri Schuecker, harpist, and Lucille Tucker, contralto.....The Avon Comedy Four presented an elegant watch to Master Ross Forrester, son of Mr. and Mrs. Chas. Forrester, at the Casto last week, and a general good time followed at their apartments.....The male members of the Fenberg Stock Co. were entertained and banqueted by the Central Club in their rooms 18.....It will be "McNeil" night at the Opera House 22, when the Lowell Elks will attend in a body in recognition of the kindness rendered by Marie McNeil at the recent memorial service. Miss McNeil is an honorary member of No. 67, Erie, Pa.....The Montana Harry Medicine Co. has been in town for the past three weeks, and report a good patronage and well received....Harry R. Vickers was in town during the past week in the interest of the Fenberg Stock Co., and his efforts had much to do with the big business done last week. ....The I. A. T. S. E., Local 36, had its annual election of officers 13, representing the cities of Lowell, Lawrence and Haverhill. George Callahan, of Lowell, president; Martin J. Miskell, of Lowell, vice president; John Hunter, of Lawrence, financial secretary and treasurer; James R. Mulhall, of Lawrence, recording secretary; George White, Thomas Hayes, Jere Callahan, Edward Burke, Martin J. Miskell, Fred Cox, John M. Phillips, Thomas Learce, finance committee. Business agents: For Lowell, Fred Cox; for Lawrence, John Hunter; for Haverhill, George Christie. Trustees: Thomas Golden, of Lowell; Wm. Rodgers, of Haverhill; Wm. Moran, of Lawrence. Wm. Moran, sergeant at arms. Delegate to National Convention in Milwaukee, John Hunter, of Lawrence; alternate, Edward Burke, of Lowell. The association is rejoicing over the fact that the city of Haverhill is once more unionized, this making all the theatres in this district union houses. The next meeting will be held at Lawrence the second Sunday in January.

Worcester.—At the Worcester Theatre (Felix R. Wendelschaefer, manager).—The Christmas shopping season being at its height, but one booking has been made for this week, "Sag Harbor" 25, 26. The local Board of Trade Glee Club drew excellent patronage in "Pinafore" 14, 15. Henry Irving, in "The Bells" and "Waterloo," was greeted by the largest audience of the season 16, and S. R. O. was posted early. "The Heart of Maryland" played, to good returns, 18.

LOTHROP'S OPERA HOUSE (Shea & Wilton, managers).—This house is closed for Christmas week. Last week the High Flyer Burlesque Co. played to good business.

PARK THEATRE (Shea & Wilton, managers).—Barnes' trained ponies, dogs and lions; James R. Waite and his company, in "The Judge and the Girl;" Bartlett and Peters, Murphy and Francis, the Holdsworths, Virna and Lara, Estelle Wordette, in "When the Cat's Away," and the St. Onge Brothers are booked for week of 21. Last week the managers presented one of the best bills of the season, and were well repaid for their effort.

FRANKLIN SQUARE THEATRE (Shea & Co., managers).—Week of 21 "Her First False Step" will play for the entire week. Last week "The Funny Mr. Dooley" had very good patronage.

PALACE MUSEUM.—This new amusement house opens 21, with Lalloo and Lala, the one head and two body freak, in the museum, and Hunn's Georgia Serenaders in the theatre. This building has recently been changed from a hotel to this sort of house, and is the first attempt at anything of the kind since the days of Bristol, in Washburn Hall.

CASINO THEATRE (Davy & Leslie, managers).—Week of 21: Higgins Brothers, Katie Mackey, May Minot, Nellie Mason, Jewel Darling, Joe Buckley, and Charles Johnson.

Taunton.—At the Taunton Theatre (Cahn & Cross, managers).—"Uncle Josh Spruceby" came Dec. 17, 18, to fair business. "Peck's Bad Boy" came 18. "Human Hearts" is due Christmas day, matinee and night.

—Advices from Boston state that all the scenery in the production of Hanlon Brothers' "Superba" was destroyed by fire at North Adams, Mass., morning of Dec 18. It had been placed in a baggage car a few hours before the fire for transportation to Fitchburg. The manager estimates the loss at $15,000, fully covered by insurance. The Boston engagement of "Superba" has been canceled, and "When We Were Twenty-one" will take its place at the Majestic, that city.

OHIO.

Cincinnati.—Adelina Patti, the song bird who has enthused the lovers of melody through two generations, was compelled to divide the attention of Cincinnatians with Admiral Schley. The hero of Santiago paid his first visit to this Buckeye metropolis on the day of Patti's farewell. The great artiste was warmly welcomed at Music Hall, in which she had not appeared since the building was remodeled. Patti had engaged a suite of rooms at the Grand Hotel, but decided to remain on her private palace on wheels. That very afternoon a fire scare threatened destruction to the hotel, and the songstress was very glad she had chosen car in preference to hotel.

GRAND OPERA HOUSE (Harry Rainforth & John H. Havlin, managers).—His Joyful Highness, "The Sultan of Sulu," created by George Ade, will be put on Dec. 21, under Henry W. Savage's direction. Last week Hall Caine's play, "The Eternal City," with Edward Morgan as David Ross, and Sarah Truax as Donna Roma Volonne, did a business that increased the growing admiration of Liebler & Co. for Cincinnati as a good show town. The melodramatic action was enjoyed. Frederic de Belleville, as Baron Bonelli, and Frank C. Bangs, as His Holiness, the Pope, were important contributors to a most fascinating production. Charles Hawtrey, in "The Man from Blankley's," Dec. 28.

WALNUT STREET THEATRE (M. C. Anderson, manager).—Augustus Thomas' masterpiece, "Arizona," will open 20. Last week "The Awakening of Mr. Pipp," in which Charles Grapewin appeared, proved to be a refreshing musical farce full of both melody and comedy. It was one of the most laughable offerings of the season. Anna Chance, Nellie Beaumont and Al. W. Maddox were among the comedian's chief assistants in the work of pleasing the multitudes. Kellar is due 27.

HEUCK'S OPERA HOUSE (Heuck, Fennessy & Stair, managers).—"Through Fire and Water" will be presented 20, succeeding the revival of James A. Herne's old success, "Hearts of Oak." James Horne was seen as Terry Dennison, the old sailor, and Bernardine Risse was Crystal, and Little Lillian Kirby, Baby Crystal. The heart interest in the play appealed to the emotions of the audiences just as strongly as ever. Gus Hill's "McFadden's Flats" 27.

COLUMBIA THEATRE (M. C. Anderson, manager).—Mlle. Nirvani, with her trained horse, is billed to make her first performance here 20. Klein, Ott Brothers and Nickerson, Monroe, Mack and Lawrence, Walino and Marinette, the Great Asra, Frank H. White and Lew Simmons, Alf. Holt and James Richmond Glenroy are also on the bill. The entertainment last week was good and business great. Mr. and Mrs. Robyns, in "The Morning After;" Mme. Emmy and her dogs, and the Lancaster-Barrows Company, in "A Chip of the Old Block," were excellent numbers. Helen King Russell did splendidly with her small part in the latter sketch. Alice Raymond furnished the musical feature.

LYCEUM THEATRE (Heuck, Stair & Fennessy, managers).—"In the Shadow of the Gallows" will come 20, following "The Minister's Daughters," which repeated its success of last season. Margaret Brownlee, Florence Malone and Charles Bolsar were well cast. Business was good. Davis and Darcy's Company, in "The Christian," 27.

PEOPLE'S THEATRE.—Harry Morris' Comedians, in "A Night on Broadway," is booked for 20. Rose Sydell's London Belles drew the usual crowds of lovers of the burlesque last week. Joseph Mitchell proved himself to be a good comedian. The burlesques were well costumed and the bit of the ollo was Ruth Denver's living picture act. The High Rollers 27.

GOSSIP OF THE LOBBY.—Creatore and his Italian band of sixty, with Mme. Barili, will be heard at Music Hall 20.....Harold Bauer was the soloist at the last concerts of the Symphony Orchestra, 18, 19.....All the theatres in town will give Christmas matinees. Holidays, however, are no longer as profitable in a theatrical way as they were in the older days.....James E. Fennessy has been in New York, attending a meeting of the Empire and Eastern circuits.....Manager Harry Rainforth hobnobbed with New York managers during the week....Elsa Corty, the new leading lady of the German Theatre Company, has already been installed as a most popular favorite.....Roy Wells, the chief of staff of the Columbia Theatre ushers, commands a well drilled corps of affable youngsters, who are most popular with the patrons of the home of vaudeville.

Youngstown.—At the Opera House (Peter Rice, manager).—Earnest Lamson appeared, in "Young Tobe Hoxie," Dec. 12, to a well pleased audience. "Dora Thorne" was well presented 14. The Brothers Byrne, 17, and "The Prince of Pilsen," 19, played to good returns. "Queen of the Highway," matinee and night, 23; Rebecca Warren, in "Tess," 25; "Hearts of Oak" 26. "The Earl of Pawtuckey" 28, "The Johnstown Flood" 29, Al. G. Field's Minstrels 30.

PARK THEATRE (Joe Weber, manager).—Week of 7 Murray and Mack presented "A Night on Broadway," under the management of Ollie Mack. This company played a very profitable week. Tom Moore, the coon shouter, made a big hit. Week of 14 William Simms and company, in "Pickings from Puck," held the boards, to fair business. Manager Weber offers for Christmas week Carl Hagenbeck's trained wild animal company.

NOTES.—The Youngstown Opera House Co. has made an offer for the property adjoining them on the south, now occupied and owned by the First Baptist Church, in order to enlarge and improve its present playhouse. Considering the rapid growth of Youngstown, this move is deemed a wise one.....S. K. Kline, of Toledo, has entered the employ of Manager Peter Rice, of the Opera House, in the capacity of treasurer. F. G. Ohmert, who has acted in this capacity, has returned to Toledo, where he holds a similar position.....Chas. Williams is the newly appointed special policeman at the Youngstown Opera House.....Mrs. Eugene Rook (wife of Ex-manager Eugene Rook), who has been in Los Angeles, Cal., for some time past, writes her husband that her health is much improved, which her many friends will be pleased to learn..... On 6 Wm. H. and E. B. Josselyn's Congress of Nations was seen at the Opera House, and delighted a very large audience..... E. B. Sargent, representing the Hagenbeck Wild Animal Show, was here 15, accompanied by C. L. Williams, business manager..... Much interest is now manifested in the city over the new musical comedy, entitled "A Misfit Monarch," which was rehearsed for the first time 13, at our Opera House. The music is by Arthur L. Wood, and the libretto and lyrics by George McGuigan—both of this city.....Avon Park Amusement Co., of Trumbull County, has been incorporated, with $100,000 capital, by Joseph W. Wess, Minnie L. Johnson, A. W. Kennedy, A. B. Camp and John J. Sullivan, to operate theatre, dancing halls, skating parks, scenic railways, etc.....On 17 Frances M. Kelly, a noted pianist and a pupil of Wm. Mason, of New York, gave a concert at the residence of Myra McKeown, on Wick Ave., under the auspices of the Morning Musical Club.... In all probability the Verbeck Theatre, at Niles, Ohio, will be opened Dec. 21. Manager George H. Verbeck has secured Rose Coghlan, in "The Greatest Thing in the World," for the opening of the new theatre.

Toledo.—At the Valentine Theatre (Otto Klives, manager).—Creatore and his Italian band made a big hit Dec. 10, 11. "The Eternal City" played, to a fair house, 9. Lewis Morrison, in "Faust," came 15; "When Johnny Comes Marching Home" 16, Jerome Sykes, in "The Billionaire," 19.

LYCEUM THEATRE (Frank Burt, manager).—Kathryn Osterman, in "Miss Petticoats," came 10-12, to splendid results. Miss Osterman deserves great credit for her splendid work. "In the Palace of the King" had fairly good patronage 13-16. "The Girl and the Judge" 17-19, Murray & Mack, in "A Night on Broadway," 20-23.

EMPIRE THEATRE (Glazier & Wyatt, managers).—An excellent production of "Sowing the Wind" was given 13 and week by the stock company. Mary Hampton, the new leading lady, made a big hit, her work and Mr. Glazier's being very good. "My Friend from India" 20-26.

ARCADE THEATRE (G. W. Preston, manager).—This week's bill was away above par. The Golden Gate Quintet, and Mazuz and Mazette were great favorites. Good business ruled. For 20 and week: Bissonette and Hewman, Howard Bros., Lewis McCord, Harry Le Rose, Seymour and Lizzie May, the Silvers, Lydell and Butterworth, and the vitagraph.

BURT'S THEATRE (Frank Burt, manager).—"M'liss," 10-12, and "Hearts Adrift," 13-16, did fair business. "The Orphan's Prayer" 17-19, "When Women Love" 20-23.

Akron.—At the Colonial Theatre (S. S. Vail, manager).—"The Prince of Pilsen" had a big and well pleased audience Dec. 17. "Eight Bells" did well 19. Bonstelle and Stahl's "Man of the World" comes 21. "The Johnstown Flood" Christmas, matinee and evening; Al. G. Field's Minstrels 29.

GRAND OPERA HOUSE (T. K. Albaugh, manager).—"The Child Slaves of New York" came 14-16. "Hearts Adrift" had fair business 17-19. "The Pride of Jennico" is booked for 21-23, "When Women Love" 24-26.

NOTES.—A local aerie of Eagles was instituted here 9. Seventy-one members took the obligation, after which a banquet was served, which was attended by Eagles from Cleveland, Youngstown, Canton and Massillon.... Achille Phillion, of this city, has secured Princess Nouma, the midget, and will exhibit her with the Southern Carnival in connection with his spiral tower act.

Dayton.—At the Victoria Theatre (C. G. Miller, manager).—Jerome Sykes and a splendid company presented "The Billionaire" Dec. 17, to big business. Creatore and his band gave three concerts 18, 19, before well pleased audiences. Coming: Byrne Bros.' "Eight Bells" 21-23, "Quincy Adams Sawyer" 25.

PARK THEATRE (Harry E. Feicht, manager).—"The Telephone Girl" Co. made its first appearance at this house 14-16, playing to splendid business. "Through Fire and Water" drew fairly well 17-19. Coming: "The Christian" 21-23, E. Lawrence Lee, in "To Die At Dawn," 24-26.

SOLDIERS' HOME THEATRE.—Kellar, the magician, comes 24. "The Middleman" 29.

NOTE.—Jas. Kerns, of the vaudeville team of Ryan and Kerns, is at home, spending the holidays with his parents.

Columbus.—Great Southern Theatre (L. M. Boda, manager).—Jerome Sykes, in "The Billionaire," played to a well pleased audience.

HIGH STREET THEATRE (A. G. Ovens, manager).—"The Night Before Christmas" did well Dec. 17-19. "To Die at Dawn," 21, 22, followed by "Hearts Adrift."

GRAND OPERA HOUSE (A. G. Ovens, manager).—Kellar 21-23.

EMPIRE THEATRE (H. Wiseman, manager).—"A Contented Woman" played, to good business, week of 14. "Too Much Johnson" 21-26.

Steubenville.—At the Grand Opera House the Irene Myers Stock Co., week of Dec. 7, proved to be the winner of the season, packing the house at every performance and giving the utmost satisfaction. The work of Miss Irene was exceptionally fine. Mr. Marks is still singing as well as ever. The entire company is above the average, due to the good management of Col. Billy Myers, who is a prince of good fellows. Earnest Lamson, in his new role of "Tobe Hoxie," holds his audiences as he never did before, being surrounded by the best cast possible to obtain. The piece bids fair to be equal to any of its kind ever attempted. Miss Knott, who was associated with Mr. Lamson, in "Way Down East," taking the part of Marry Hoxie, shows her ability to the best possible advantage. Chas. D. Miller, the manager, surely deserves great credit for his efforts in handling this company. "Dora Thorne" 16, "Damon and Pythias" 17.

Springfield.—At the Grand Opera House (L. J. Dalle, manager).—The Myers Stock Co. did a good week's business, ending Dec. 2. Rose Coghlan, in "The Greatest Thing in the World," had a well filled house 3. "A Son of Rest" drew capacity 5. The Wilbur Opera Co. had a very successful week's engagement 7-12. Myers Stock Co. (return engagement) 14-16, "The Billionaire" 18, Chas. A. Loder, in "A Funny Side of Life," 19.

Marion.—At the Grand Opera House (Chas. E. Perry, manager).—The Will H. Myers Stock Co., Dec. 10-12, had good business, "The President's Daughter" 17, "A Life's Mistake" 19, Brothers Byrne, in "Eight Bells," 24; "The Queen of the Highway" 25, "The Prince of Pilsen" 26.

COLORADO.

Denver.—At the Broadway Theatre (Peter McCourt, manager).—Week of Dec. 14 "Mrs Wiggs, of the Cabbage Patch," played to good houses. "Peggy from Paris" 21-26.

TABOR GRAND (Peter McCourt, manager).—Week of 14, Haverly' Minstrels, to good houses. "Happy Hooligan" week of 21.

NEW ORPHEUM (Lee Haney, manager).—Week of 14, Lydia Yeamans-Titus, Dumitrescu, Van Auken and Leonard, Leah Russell, Lew Wells, Fred S. Stuber. S. R. O. every night.

NEW CURTIS THEATRE (A. R. Pelton, manager).—Week of 14, "One Night in June," 11, played to good houses.

CRYSTAL THEATRE.—Week of 14, Forbes and Forbes, Casad and De Vern, Henry and Francis, the Lunds, Chas. L. Fahr.

NEW CRYSTAL THEATRE (formerly Empire Theatre, Geo. I. Adams, manager).—Millar Bros., Hawes Sisters, Santoro and Marlow, Robt. Baker.

THE NOVELTY THEATRE (Henry Lubelski, manager).—Wallas and Black, Hamilton and Smith, Walker and Co., Rose and Susan, V. R. McPherson, Wm. Schoens, Good house.

CONNECTICUT.

New Haven.—At the Hyperion Theatre (G. B. Bunnell, manager).—"The Yankee Consul," Dec. 11, 12, came to good business. Henry Irving, in "Dante," 19; "Checkers" 25, 26.

GRAND OPERA HOUSE (G. B. Bunnell, manager).—"Rachel Goldstein" drew good audiences 10-12. "No Wedding Bells for Her" came, to good business, 14-16. Due: "A Hidden Crime" 17-19.

POLI'S THEATRE (S. Z Poli, manager).—The bill for the week of 14 included: Papinta, Charles Dickson, Dick Hume, Jack Ross and Sue Lewis, Pettingill and De Forest, Wheeler Gilroy, Maurice Hayner and Kittie Montgomery, the Two Schrodes, William Tomkins, Lavine and Leonard.

—Geo. W. Barlow is in his sixteenth week with the "New York Day by Day" Co.

NEW YORK STATE.

Buffalo.—At Manager Stirling's Star Theatre attractions are: Richard Mansfield Dec. 21-23, Grace George, in "Pretty Peggy," 24-26: Robert Mantell, in "The Light of Other Days," 28-30. "The Sultan of Sulu" met with fairly good success.

TECK THEATRE (Stirling & Cornell, managers).—Alice Fischer, in "What's the Matter with Susan?" week of 21. Mildred Holland, in Theodore Kremer's new play, "The Triumph of an Empress," next week. Hagenbeck's animals finished a satisfactory fortnight's sojourn 19.

ACADEMY THEATRE (Dr. Peter C. Cornell, manager).—"The King of Detectives" will investigate matters this week, while "No Wedding Bells for Her" will be tolled next week. "The Great White Diamond" sparkled into favorable eyes last week.

LYCEUM THEATRE (J. Laughlin, manager).—"The Wayward Son" is the current offering. Nellie McHenry, in "M'liss," next week. "Happy Hooligan" greatly amused his friends last week.

CONVENTION HALL (Henry L. Meech, manager).—Anna Eva Fay has proved quite magnetic and remains another week. An interesting vaudeville coterie assists, composed of: Fitzpatrick Family, John Lemuels, Albert Kimball, Nettie Elder and Aga.

SHEA'S GARDEN THEATRE.—Charles Ernest, Four Welsons, Harper, Desmond and Bailey, Poettinger's Swedish Ladies' Quartette, May Edouin and Fred Edwards, in "A Bachelor's Dream;" Snyder and Buckley, Holden's Mannikins, Dillon Brothers, and the kinetograph, showing "Alice in Wonderland."

LAFAYETTE THEATRE (Chas. M. Bagg, manager).—Weber's Parisian Widows this week, consisting of Bert Leslie, Marie Richmond, Bison City Quartette, James and Flora Simpson, Anna Peyser, Charles Falke, Lester Pike, Ben Cook, Frank Girard and Madeline Franks. Gay Morning Glories next week. Cherry Blossoms did nicely.

NOTES.—The appointment of William I. Buchanan, formerly president of the Pan-American Exposition, as Minister to Panama, has given marked satisfaction to his fellow townsmen here.....The German Theatre Stock Co., of Cleveland, presented "Johannis Feuer" at the Lyceum 20.....Bids were opened and accepted last week for the new Shea Theatre on Court Street.....It is said that Manager Keith's negotiations for a Buffalo site have been discontinued, and his option on the North Church, Main Street property, discontinued.

Albany.—The Empire Theatre (H. R. Jacobs, manager).—Hi Henry's Minstrels came, Dec. 15, 16, to good business, and William Collier, in "A Fool and His Money," 18, 19, succeeded in amusing good sized audiences. The bookings include: Harry Leighton, in "Othello," 21, 22: Dan Sully, in "The Old Mill Stream," 25, 26: Robt. Fitzsimmons, in "Peck and His Mother-in-Law," 28-31: Jas. K. Hackett Jan. 1.

HARMANUS BLEECKER HALL (H. R. Jacobs, manager).—"The Sultan of Sulu," to a fair house, on Monday, 14. "The Heart of a Hero" followed 15, 16, to excellent attendance. "Thelma," 17-19, and closed the week strong. Announcements here are: "The Missouri Girl" 21, 22, "Buster Brown" 25, Richard Mansfield, in "Old Heidelberg," 26.

PROCTOR'S THEATRE (Howard Graham, resident manager).—A very interesting vaudeville performance all last week enjoyed good business. The bill included: George Primrose and the Foley Bros., Mr. and Mrs. Stuart Barrow, Jas. B. Donovan, Stanley and Brockman, the Three Madcaps, Orville and Frank, Gardner and Leonard, and the kalatechnoscope. For 21 and week of Christmas: Henry Lee, the Juggling Johnsons, Eckert and Berg, Al. Rano's dogs, Tom Brown and Nevarro, J. Warren Keene, Maxwell and Dudley, and new views on the kaletechnoscope.

GAIETY THEATRE (Howard B. Nichols, manager).—The Thoroughbred Burlesquers came, 14-16, and gave a good show, followed 17-19 by Miss New York Jr. The ollo was particularly strong with Minnie Granville, Adams and Richards, Udell and Pearce, Sunderland and Fooda, Marion and Pearl, and, as an additional attraction, Leo Pardello, the wrestler. Big business all the week. The Tiger Lilies 21-23, and Roble's Knickerbockers 24-26.

Rochester.—At the Lyceum (M. E. Wolff, manager).—Sadie Martinot, in "The Second Mrs. Tanqueray," drew well filled houses Dec. 18, 19. The German Theatre Stock Co., of Cleveland, O., in "Johannis Feuer," 21. Richard Mansfield presents "Old Heidelberg" 24. "Joshua Whitcomb," with Archie Boyd, 25, 26.

NATIONAL THEATRE (Max Hurtig, manager).—Large and enthusiastic audiences enjoyed the presentation of "The Good Old Summer Time," with George Evans and a large company of capable players, week of 14. "The Show Girl," with Stella Mayhew, will entertain the entire week of 21.

BAKER THEATRE (John E. Boyle, manager).—"A Buffalo Tragedy" thrilled large crowds 14-16. "The Johnstown Flood" pleased good sized houses 17-19. "The Heart of a Hero" comes 21-23, followed by "Humpty Dumpty" 24-26.

COOK OPERA HOUSE (J. H. Moore, manager).—Fine business ruled during week of 14. For week of 21: Hal Davis and Inez Macauley, in "Pals;" Raymond and Caverly, La Troupe Carmen, the La Vine-Cameron Trio, Donohue and Nichols, Carolyn Young, Paul Stephens and R. J. Jose.

EMPIRE THEATRE (H. C. Jacobs, manager).—The Tiger Lilies opened a week's engagement 14. They gave a performance to the liking of the patrons, and packed houses ruled throughout the engagement. Kentucky Belles week of 21, Cherry Blossoms 28 and week.

Syracuse.—At Weiting Opera House (John L. Kerr, manager).—Sadie Martinot, in "The Second Mrs. Tanqueray," Dec. 16: Christmas matinee and evening, Richard Mansfield; Cornell Glee Club 28, "A Country Girl" Jan. 1.

BASTABLE THEATRE (Harry A. Hurtig, manager).—"Good Old Summer Time," week of Dec. 7, to S. R. O. "The Show Girl" opened, to large business, week of 14. "Hello, Bill," comes 21-23: "The County Fair" 24-26.

GRAND OPERA HOUSE (Chas. H. Plummer, manager).—"The Johnstown Flood" 14-16. "The Buffalo Tragedy" 17-19. "Humpty Dumpty" 21-23. "The Heart of a Hero" 24-26, "A Desperate Chance" 28-30, "The Flaming Arrow" 31-Jan. 2.

Elmira.—At the Lyceum Theatre (M. Reis, manager).—Garside, Condit & Mack's Stock Co. held the boards last week, with the exception of Wednesday evening, when Richard Buhler appeared in "Paul Revere." "Hello, Bill," Dec. 25, "Soldiers of Fortune" 26, Sadie Martinot 28.

RIALTO THEATRE (F. W. McConnell, manager).—People for week of 21: May Shannon, Essie Booth, Irene Powers, James D. Proudlove, and Lew Palmer's living art studies. Business is excellent.

Binghamton.—Stone Opera House (J. P. E. Clark, manager).—The Frys mystified large audiences Dec. 14-18. Phil Staats was well received. Stetson's "Uncle Tom's Cabin" 19, "The Real Widow Brown" 21-23, "The Burglar" 24-26. Mr. and Mrs. Fay and Phil Staats were entertained by the Binghamton Press Club 18, after the performance.

—Knox Wilson and Cyril Scott, of No. 2 "Silver Slipper" Co., have been replaced by Snitz Edwards, of No. 1 Co., and Donald Brine.

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LATEST BY TELEGRAPH.

Monday Night's Openings in All the Big Show Towns.

GOLDEN GATE GLEANINGS.

"Blue Jeans," "Alphonse and Gaston" and "A Little Outcast" Make Up the Total of New Offerings.

Special Dispatches to THE NEW YORK CLIPPER

SAN FRANCISCO, Dec. 22.—At the Columbia Theatre this is the second and last week of Lulu Glaser, in "Dolly Varden."

CALIFORNIA THEATRE.—Joseph Hart and Carrie Du Mar are in their second and last week in "Foxy Grandpa." To follow, "Are You a Mason?"

ALCAZAR THEATRE.—"Blue Jeans" is this week's bill.

CENTRAL THEATRE.—"Alphonse and Gaston" is the present week's offering. "The Dairy Farm" will follow.

GRAND OPERA HOUSE.—Opening Sunday matinee, 29, May Stockton, in "A Little Outcast," for one week, and that week will be for the Widows' and Orphans' Fund of the S. F. Fire Department, who divide the receipts.

FISCHER'S THEATRE.—The current is the fourth week of "I. O. U." Allen Curtis is now playing Barney Bernard's role, having assumed the part Dec. 14.

ORPHEUM THEATRE.—Opening 20 for the week: The Orpheum Road Show, with Merlan's dogs, Eckhoff and Gordon, Elizabeth Murray, Ed. F. Reynard, Melani Trio, Alburtus and Millar, Ernest Hogan and Mattie Wilkes Co., the Three Nightons, and holdover H. Humberty.

CHUTES.—Bill 21-26: The Brittons, Al. H. Tyrell, Esmeralda, May Lamson, Allen Sisters, Ferry, the frog man, and the animatiscope.

NOTES.—The new Tivoli, at the southwest corner of Mason and Eddy Streets, is rapidly being completed. It will be thrown open for the first time Wednesday evening, Dec. 28. The opening attraction will be "Ixion, or the Wheelman," a mythological conglomeration constructed by Ferris Hartman.....At Fischer's, on Dec. 21, Charles Candee, recently with Klaw & Erlanger, entered on his duties as leader of the orchestra.

FROM OTHER POINTS.

Christmas Week Offers No Novelties Along the Line.

CHICAGO, Dec. 22.—Christmas week opens with Chicago ankle deep in slush, and Christmas shopping of more importance than the atregoing; nevertheless, the Sunday crowds were generally large, the outlying houses drawing their usual jams.....The Pit" filled the New Garrick completely. Nat M. Wills opened to capacity at the Great Northern. "Florodora" continued at McVicker's with crowds in attendance, and "Mr. Bluebeard" continued, with the Iroquois filled to repletion.....Monday night Viola Allen opened, in "Twelfth Night," to large attendance, at the Grand Opera House....Charles Hawtrey, at Powers', and "The Yankee Consul," at the Studebaker, were continued attractions which profited.....The Isle of Spice," given for the last time at the La Salle, Sunday night, was succeeded by "The Belle of Newport" Monday night.....Kohl & Castle's vaudeville houses had their customary jams on Sunday, and the burlesque houses were not neglected by the crowds.... May Hosmer, in "The Ensign," at the People's, had the call on our numerous stock companies.....Both in point of crowds and merit of production Jerome Sykes, in "The Billionaire," opened his fortnight at the Illinois Monday evening, to fair business....Ward and Vokes come to the Great Northern next week.....Messiah" will be rendered by the Apollo Club at the Auditorium Christmas night.

BOSTON, Dec. 22.—Well filled houses ruled. "There and Back," at the Columbia, was the principal novelty and served to introduce Vesta Tilley, Charles E. Evans and Charles H. Hopper. A large audience enjoyed the comedy, and Miss Tilley's specialty made an emphatic hit.....A good sized gathering saw "When We Were Twenty-one," at the Majestic. Wm. Morris heads a competent cast.....Continued attractions did from fair to excellent business: "Wizard of Oz," at the Boston; "Proud Prince," at the Hollis; "Darling of the Gods," at the Tremont; "An English Daisy," at the Globe; "The Tenderfoot," at the Colonial; "My Lady Molly," at the Park, the former attractions having the best returns.....Louise Beaton, in "Rachel Goldstein," at the Grand Opera, opened auspiciously.....The Funny Mr. Dooley," at Music Hall, and "A Little Outcast," at the Hub, did very well..... "Beauty and the Beast," an extravaganza from the pen of Stage Director Jay Hunt, at the Bowdoin Square, scored heavily.... The Castle Square Stock gave a capital performance of "The Dairy Farm."..... The stock, vaudeville and burlesque patronage was up to expectations.

ST. LOUIS, Dec. 22.—Marie Cahill, in "Nancy Brown," is the current attraction at the Century. Sunday's opening was largely attended....The Rehan-Skinner Company opened 21, in repertory, at the Olympic.... Charley Grapewin, in "The Awakening of Mr. Pipp," is at the Grand, and drawing well.....Crawford's offers "When Reuben Comes to Town," and reports excellent business.....At the Imperial "The Charity Nurse" is the offering, and also is doing well. ....."The Marriage Nest" was offered 20, by the German Stock Company, at the Odeon, and Havlin's offered "The Way of the Transgressor."....The Columbia has a new bill, and is drawing to capacity....The Imperial Burlesquers are at the Standard.

PHILADELPHIA, Dec. 22.—Little doing at the theatres last night. Shows were good, but people were mostly on the streets, shopping. A goodly audience, however, welcomed Francis Wilson's revival of "Erminie," at the Chestnut.....Continued offerings at the Broad, Garrick and Opera House did fairly well....."Terance," with Chauncey Olcott, had a promising attendance at the Walnut, while "Hoity Toity" did well at the Auditorium.....Other combination houses did well, considering; capital vaudeville at Keith's two houses proved good drawing cards, and the stock companies, burlesque houses and others on the list fared as well as could be expected.

KANSAS CITY, Dec. 22.—"The Silver Slipper" opened a week's engagement at the Willis Wood Theatre last night, to a good house.....A big matinee and night house greeted Kathryn Osterman, in "Miss Petticoats," at the Grand.....Two capacity houses enjoyed the vaudeville bill at the Orpheum, with Thurston as the headliner..... "Mr. Jolly, of Joliet," drew well at the Auditorium; "Not Guilty" caught the usual Sunday crowds at the Gillis, and Vanity Fair pleased the burlesque lovers at the Century.

CINCINNATI, Dec. 22.—"The Sultan of Sulu" was given its first local presentation last night, and a magnificently large audience gave vociferous approval; encores were hearty and numerous....."In the Shadow of the Gallows" missed the opening matinee on account of a delayed train, but at night the house was crowded.....All Sunday openings were large. "Arizona" packed the Walnut Street. At Heuck's "Through Fire and Water" pleased lovers of the melodrama. Vaudeville filled the Columbia, and Harry Morris' Night on Broadway jammed the People's.

MILWAUKEE, Dec. 22.—"The Little Princess" opened at the Davidson Sunday, to a fair house, which was followed by an audience that taxed the capacity of the theatre Monday. Leonie Darmon, in Millie James' part, was entirely satisfactory.... At the Academy, Grace Mae Lamkin's return to the ranks of the Thanhouser Company, after a six months' rest, was the occasion of a packed house.....At the Alhambra "Shadows of a Great City" opened, to two immense houses, Sunday, as did "The Beauty Doctor," at the Bijou..... Weber's Dainty Duchess scored the biggest kind of a hit at the Star, and drew S. R. O. .....The Wachsner German Stock Co. had the usual good sized audience Sunday.

WASHINGTON, Dec. 22.—Eleanor Robson, in "Merely Mary Ann," was well received at the National.....A Chinese Honeymoon" had a fine opening at the Columbia. ....Richard Buhler, in "Paul Revere," had a good house at the Lafayette.....The Fadettes headed the usual fine bill at Chase's, and the house was filled afternoon and night. ....."The Stain of Guilt" drew well at the Academy....A Hot Old Time" had an excellent house twice at the Empire..... Rice & Barton's Gaiety Company had two good sized audiences at the Lyceum.

LOUISVILLE, Dec. 22.—Jeff. De Angelis presented "The Toreador" last night, at Macauley's, to a crowded house.....Quincy Adams Sawyer," at the Masonic, drew a big house....."The Minister's Daughters," attracted large audiences at the Avenue Sunday, and the London Belles played to a crowded house Sunday, at the Buckingham.

CONNECTICUT.

Bridgeport.—Smith's Theatre (Edward C. Smith, manager).—The Corse Payton Comedy Co. played, to big business, week of Dec. 14. Booked: "The Game Keeper" 21-26, Mildred Holland, in "The Triumph of an Empress."

POLI'S THEATRE (Joseph Criddle, manager).—Big business week of 14. Booked 21: Papinta, Smedley Sketch Club, in "The Little Mother;" Alexis and Schall, in "Tommy Atkins and the Dancing Girl;" J. W. Harrington, ventriloquist; Avery and Hart, and the Mannings, in the farce, "Hotel Uproar."

NOTES.—Florence Hamilton, who has been five years with the Payton forces, as leads, has just signed a contract with Thurber & Nasher. She ends her present tour in May, and opens under the new management in September. She has a handsome Summer residence in this city, and received a large number of visitors during week of 14.

Hartford.—At Parsons' (H. C. Parsons, manager).—Henry Irving, in "Dante," Dec. 17, pleased a large audience. Bookings: The Corse Payton Stock Co. for a week, beginning Christmas day.

NEW HARTFORD OPERA HOUSE (Jennings & Graves, mangers).—Manchester's American Vaudeville Co. 14, came to good business. Wm. Collier, in "A Fool and His Money," delighted a good sized audience 15. "The Game Keeper" came, to fair returns, 16. Rentz-Santley Co., 17-19, played to big business. Coming: "A Ragged Hero" 21, 22, "Peck's Bad Boy" 23, 24, "Looping the Loop" 25, 26.

POLI'S (L. D. Kilby, manager).—The week of 14 was, as usual, successful, with packed houses at each performance. For the week of 21: Musical Cuttys, Charles Dickson and company, Dean Edsall and company, Farnum and Nelson, Gilroy, Haynes and Montgomery, Carr and Burns, Irene La Tour and dog, Zaza, and the electrograph.

ILLINOIS.

Peoria.—At the Grand (Chamberlin, Harrington & Co., managers).—"Tennessee's Partner," Dec. 13, and "Shadows of a Great City," 15, 16, had fair business. "Busy Izzy" filled the house 17, and indications are good for John Griffith 19. Coming: Walker Whiteside 25, "King Dodo" 26, "The Way of the Transgressor" 30, Louis Morrison Jan. 1.

MAIN STREET (Will Nash, manager).—Business is increasing. Week of Dec. 21: Morrisey and Rich, Alice Raymond, Rice and Elma, Meyers and Rosa, Merritt and Rosella, and others.

WEAST'S THEATRE (P. A. Weast, proprietor).—Attendance is very good, considering the holiday trading season. Week of 21: Leo and Chapman, Wills and Barron, Taylor and Grant, Millard Brothers, Crane and Weaver.

JACOBS' THEATRE (A. F. Jacobs, proprietor).—The Circuit stock company, supporting J. C. O'Conner, is due week of 21.

NOTES.—Manager Nash has booked James J. Corbett for Jan. 3, and Mabel McKinley week of 10.....Billy Adams died at his rooms in Jacobs' Theatre, 11. He was found dead by an attache. He was 45 years old, and ten years ago was a lecturer in a St. Louis museum, later being a partner in the museum for one year with A. F. Jacobs. When he became paralyzed some time since, Manager Jacobs generously brought him here and cared for him.

On the Road.

All Routes Must Reach Us Not Later Than Monday.

DRAMATIC.

A

Adams, Maude (Charles Frohman, mgr.)—N. Y. City Dec. 21-Jan. 2.

Allen, Viola (Charles W. Allen, mgr.)—Chicago, Ill., Dec. 21-Jan. 9.

Aubrey Stock, Eastern (Wm. Davidge, mgr.)—Schenectady, N. Y., Dec. 21-26, Lockport 28-Jan. 2.

Aubrey Stock, Western (Carl Brehm, mgr.)—East Liverpool, O., Dec. 21-26, Du Bois, Pa., 28-Jan. 2.

American Stock (Oliver Martell, mgr.)—Los Angeles, Cal., Dec. 21, indefinite.

"Are You a Mason?" Julius Cahn, mgr.)—Stockton, Cal., Dec. 25, San Jose 26, San Francisco 27-Jan. 2.

"Arizona"—Cincinnati, O., Dec. 20-26, Cleveland 28-Jan. 2.

"Arizona" (Charles F. Brown, mgr.)—Grand Rapids, Mich., Dec. 21-23, Marion, Ind., 25, Anderson 26, Elkhart 28, Dixon, Ill., 29, Sterling 30, Waterloo, Ia., 31, Marshalltown Jan. 1, Des Moines 2.

"An English Daisy" (Weber & Fields, mgrs.)—Boston, Mass., Dec. 21, indefinite.

"As You Like It" (Ernest Shipman, mgr.)—Jackson, Mich., Dec. 25.

"Arrah-Na-Pogue" (Davis & Butterfield, mgrs.)—Fall River, Mass., Dec. 25, 26, Providence, R. I., 28-Jan. 2.

"At Cripple Creek"—Fall River, Mass., Dec. 24-26, Brooklyn, N. Y., 28-Jan. 2.

"Across the Pacific" (Harry Clay Blaney, mgr.)—Richmond, Va., Dec. 21-26.

"Alphonse and Gaston," Gus Hill's—Camden, N. J., Dec. 24-26, Philadelphia, Pa., 28-Jan. 2.

"An Indiana Romance"—Des Moines, Ia., Dec. 21-23.

B

Blanche Bates (David Belasco, mgr.)—Boston, Mass., Dec. 21-Jan. 2.

Barrymore, Ethel (Charles Frohman, mgr.)—Pittsburg, Pa., Dec. 21-26, N. Y. City 28-Jan. 2.

Bloodgood, Clara (Charles Frohman, mgr.)—Salt Lake City, U., Dec. 25, 26, San Francisco, Cal., 28-Jan. 9.

Bellew, Kyrle (Liebler & Co., mgrs.)—N. Y. City Dec. 21, indefinite.

Boyd, Archie, in "Joshua Whitcomb" (Kilpatrick & Burniston, mgrs.)—Worcester, Mass., Dec. 21-23, Rochester, N. Y., 25, 26, Harrisburg, Pa., 28, Altoona 29, Johnstown 30, Greensburg 31, Wheeling, W. Va., Jan. 1, 2.

Boucicault, Aubrey (Shubert's & W. A. Brady, mgrs.)—Paterson, N. J., Dec. 28-30.

Blair, Eugenie (Henri Grassit, mgr.)—Cleveland, O., Dec. 21-26.

Bonelli, William, and Rose Stahl—Warren, O., Dec. 23, Ashtabula 24, New Castle, Pa., 25, Sharon 26, Greenville 28, Beaver Falls 29.

Beresford, Harry (J. J. Coleman, mgr.)—Cedar Rapids, Ia., Dec. 25, Independence 26, Waterloo 28, Grinnell 29, Ottumwa 30, Creston 31, Des Moines Jan. 1, Boone 2.

Buchanan, Lorraine (Robert Mansfield, mgr.)—Belvidere, Ill., Dec. 24, Moline 25, Clinton 26, Pekin 27.

Bennett & Moulton (F. C. Twitchell, mgr.)—Derby Conn., Dec. 21-26.

Bennett & Moulton (A. P. Reed, mgr.)—Huntington, W. Va., Dec. 28-Jan. 2.

Bennett & Moulton (J. M. Torr, mgr.)—Shamokin, Pa., Dec. 21-26.

Bennett & Moulton (Ira E. Newhall, mgr.)—New Bedford, Mass., Dec. 21-Jan. 2.

Bennett & Moulton (W. A. Partello, mgr.)—Athol, Mass., Dec. 21-26, Greenfield 28-Jan. 2.

Baldwin-Melville (Walter S. Baldwin, mgr.)—New Orleans, La., Dec. 21, indefinite.

Bunting, Emma (Earl Burgess, mgr.)—Reading, Pa., Dec. 24-Jan. 2.

Breckenridge Stock (Boyd P. Joy, mgr.)—Emporia, Kan, Dec. 21-26, Hutchinson 28-Jan. 2.

Boston Stock—Martinsville, Va., Dec. 21-26.

"Buster Brown" (Broadhurst & Currie, mgrs.)—Albany, N. Y., Dec. 25.

"Ben Hur" (Klaw & Erlanger, mgrs.)—Duluth, Minn., Dec. 23-26, St. Paul, 27-Jan. 2.

"Ben Hur" (Klaw & Erlanger, mgrs.)—Newark, N. J., Dec. 21-26, Philadelphia, Pa., 28-Jan. 9.

"Bunch of Keys" (Gus Bothner, mgr.)—Perry, Ia., Dec. 23, Des Moines 25, Cedar Rapids 26, Rock Island, Ill., 27, Macomb 28, Quincy 29, Pittsfield 30, Taylorville 31, Decatur Jan. 1, Bloomington 2.

"Buffalo Mystery" (W. A. Lane, mgr.)—Camden, N. Y., Dec. 23, Mechanicsville 24, Saratoga 25.

"Breezy Time" (Merle H. Norton, mgr.)—Herington, Kan., Dec. 23 Council Grove 24, Clay Center 25, Manhattan 26, Alma 28, Burlingame 29, Osage City 30, Strong City 31, Emporia Jan. 1, Burlington 2.

"Beauty Doctor" (Fred E. Wright, mgr.)—Milwaukee, Wis., Dec. 20-26.

"Buried at Sea" (Mordant & Humphrey, mgrs.)—Grand Rapids, Mich., Dec. 24-26.

"Burglar" (F. E. Mortimer, mgr.)—Binghamton, N. Y., Dec. 24-26.

C

Crane, Wm. H. (Charles Frohman, mgr.)—Sioux City, Ia., Dec. 23, Lincoln, Neb., 24, Omaha 25, 26, Kansas City, Mo., 28-Jan. 2.

Carter, Mrs. Leslie (David Belasco, mgr.)—Cleveland, O., Dec. 21-26, Toledo 28, 29, Columbus 30, 31, Dayton Jan. 1, 2.

Crosman, Henrietta (David Belasco & Maurice Campbell, mgrs.)—N. Y. City Dec. 21, indefinite.

Coghlan, Rose (Jules Murry, mgr.)—Altoona, Pa., Dec. 25, Bluefield, W. Va., 26, Roanoke, Va., 28, Charlottesville 29, Staunton 30, Newport News 31, Norfolk Jan. 1, Richmond 2.

Coghlan, Gertrude—Evansville, Ind., Dec. 29.

Cohans, Four (Fred Niblo, mgr.)—Pittsburg, Pa., Dec. 21-26, Cleveland, O., 28-Jan. 2.

Chase-Lister Theatre, Northern (Joseph Farrell, mgr.)—Wahpeton, No. Dak., Dec. 21-26.

Cook-Church (H. W. Taylor, mgr.)—Norristown, Pa., Dec. 21-26, Lebanon 28-Jan. 2.

Carpenter, Frankie (Jere Grady, mgr.)—Rumford Falls, Me., Dec. 21-24, Portland 25-Jan. 2.

Curts Dramatic (M. H. Curts, mgr.)—Osborne, Kan., Dec. 21-23, Stockton 24-26, Plainville 28-30, Hill City 31-Jan 2.

Creed's Comedians—Barnesville, O., Dec. 21-26, Irwin, Pa., 28-Jan. 2.

Conroy & Mack's Comedians (P. P. Craft, mgr.)—Charleroi, Pa., Dec. 21-26, Grafton, W. Va., 28-Jan. 2.

Carroll Comedy (Ion Carroll, mgr.)—Covington, Va., Dec. 21-26, Hinton, W. Va., 28-Jan. 2.

Cutter & Williams' Stock (Cutter & Williams, mgrs.)—Chillicothe, O., Dec. 21-26, Wellston 28-Jan. 2.

Crescent Comedy (B. A. Bergman, mgr.)—Salem, O., Dec. 21-26.

Castle Square Stock, No. 1 (Greene & Yaeger, mgrs.)—Addison, N. Y., Dec. 21-23, Andover 24-26, Cattaraugus 28-30, Salamanca 31-Jan. 2.

Castle Square Star (Briggs & Romeo, mgrs.)—Gosben, N. Y., Dec. 21-23, Walden 24-26, Ossining 28-Jan. 2.

Chicago Dramatic—Fort Wayne, Ind., Dec. 21, indefinite.

"Cavalier" (Wallace Monro, mgr.)—Knoxville, Tenn., Dec. 28, Nashville 29, Montgomery, Ala., 31-Jan. 2.

"County Chairman" (Henry W. Savage, mgr.)—N. Y. City Dec. 21, indefinite.

"Checkers" (Kirke La Shelle, mgr.)—New Haven, Conn., Dec. 25, 26, Providence, R. I., 28-Jan. 2.

"Christian," Eastern (Charles L. Young, mgr.)—Dayton, O., Dec. 21-23, Cincinnati 27-Jan. 2.

"Circumstantial Evidence" (Fred D. Fowler, mgr.)—Denison, Tex., Dec. 23, South McAlester, Ind. Ter., 24, Shawnee 25, Perry, Okla., 26, Oklahoma City 27, Norman 28, Chickasha, Ind. Ter., 29, Kingfisher, Okla., 30, Enid 31, El Reno Jan. 1, Blackwell 2.

"Child Slaves of New York" (J. R. Isaac, mgr.)—Brooklyn, N. Y., Dec. 21-26, Toronto, Can., 28-Jan. 2.

"Child Wife" (W. T. Keogh, mgr.)—Newark, N. J., Dec. 21-26, N. Y. City 28-Jan. 2.

"County Fair" (H. A. Mann, mgr.)—Syracuse, N. Y., Dec. 24-26.

"Charity Nurse" (John M. Cooke, mgr.)—St. Louis, Mo., Dec. 20-26, Kansas City 27-Jan. 2.

"Colorado Waif" (Cross & Kimball, mgrs.)—Hancock, Mich., Dec. 25, Ishpeming 26, Ashland, Wis., 27, West Superior 28, Duluth, Minn., 29, Brainerd 30, Grafton 31, Winnipeg, Man., Jan. 1, 2.

D

Drew, John (Charles Frohman, mgr.)—Providence, R. I., Dec. 21-26, Chicago, Ill., 28-Jan. 9.

D'Orsay, Lawrence (Kirke La Shelle, mgr.)—Toronto, Can., Dec. 21-26, Newark, N. J, 28-Jan. 2.

Dodge, Sanford—Minot, No. Dak., Dec. 25, Harvey 28, New Rockford 30, Carrington Jan. 2.

Davidson Dramatic (Frank Davidson, mgr.)—Montezuma, Ind. Dec. 21-23, Clinton 24-26, Dana 28-30, Chrisman, Ill., 31-Jan. 2.

Davidson Stock (A. E. Davidson, mgr.)—Aurora, Ill., Dec. 21-26, Racine, Wis., 27-Jan. 3.

De Vonde, Chester, Stock (Phil Levy, mgr.)—Wheeling, W. Va., Dec. 21-26, McKeesport, Pa., 28-Jan. 2.

Diller-Cornell—Carlisle, Pa., Dec. 25, 26, Chambersburg 28-31, Columbia Jan. 1, 2.

Dale, Marie (Harry Elting, mgr)—Leavenworth, Kan., Dec. 21-23, Lawrence 24-26.

"David Harum" (Julius Cahn, mgr.)—Richmond, Va., Dec. 25, Norfolk 26, Knoxville, Tenn., 28, Chattanooga 29, Atlanta, Ga., 30, 31, Birmingham, Ala., Jan. 1, Mobile 2.

"David Harum" (Julius Cahn, mgr.)—Lexington, Ky., Dec. 25, Frankfort 26, Columbus, O., 28-30, Toledo 31-Jan. 2.

"Darkest Hour," Lincoln J. Carter's—South Fork, Pa., Dec. 25, Johnstown 26, Tyrone 28, Bellefonte 29, Lock Haven 30, Milton 31, Lewisburg Jan. 1, Danville 2.

"Down Mobile," Lincoln J. Carter's—Springfield, Mo., Dec. 25, Webb City 26, Parsons, Kan., 28, Pittsburg 29, Carthage, Mo., 30, Nevada 31, Fort Scott, Kan., Jan. 1, Topeka 2.

"Dora Thorne" (Robert Halcott, mgr.)—Springfield, O., Dec. 23, London 24, Washington Court House 25, Paris, Ky., 28, Mount Sterling 29, Winchester 30, Shelbyville 31, Richmond Jan. 1, Lebanon 2.

"Damon and Pythias" (James McWilliams, mgr.)—Fremont, O., Dec. 23, Tiffin 24, 25.

"Deserted at the Altar" (Percy G. Williams, mgr.)—N. Y. City Dec. 21-26.

"Desperate Lord Barrington"—St. Louis, Mo., Dec. 27-Jan. 2.

"Dare Devil Dorothy" (F. G. Bergen, Jr., & T. H. O'Neil, mgrs.)—Saginaw, Mich., Dec. 25, Bay City 26, Manistee 28, Ludington 29, Muskegon 30, Cadillac 31, Traverse City Jan. 1, Grand Rapids 2.

"Desperate Chance," Eastern (Bert Howard, mgr.)—Greenfield, Mass., Dec. 23, Oneida, N. Y., 24, Utica 25, 26, Syracuse 28-30, Rochester 31-Jan. 2.

"Desperate Chance," Western (I. M. Mittenthal mgr.)—Chicago, Ill, Dec. 20-26, Philadelphia, Pa., 28-Jan. 2.

"Death Watch" (Will Cressy, mgr.)—Richmond, Ind., Dec. 23, Anderson 24, Muncie 25, Decatur 26, Delphos, O., 28, Lima 29, Findlay 30, Fostoria 31, Sycamore Jan. 1, Bucyrus 2.

"Down by the Sea" (Phil Hunt, mgr.)—Omaha, Neb., Dec. 20-23, St. Joseph, Mo., 24-26, Topeka, Kan., 27, Horton 28, Iola 29, Joplin, Mo., 31, Springfield Jan. 1, Aurora 2.

"Devil's Lane" (James F. Green, mgr.)—Pittsburg, Kan., Dec. 25.

"Denver Jack" (Joseph W. Leigh, mgr)—Ransom, U., Dec. 23, Cornish, Ind. Ter., 24, Watson, Neb., 25, Daykin 26.

"Down and Up" (J. H. Arthur, mgr.)—Salineville, O., Dec. 23, Toronto 24, Uniontown, Pa., 25, Mount Pleasant 26, Irwin 28, Canonsburg 29, Charlerol 30, Monongahela 31, Rochester Jan. 1, Jeannette 2.

"Denver Express" (Holden Brothers, mgrs.)—Springfield, Mass., Dec. 24-26.

E

Elliott, Maxine (C. B. Dillingham, mgr.)—N. Y. City Dec. 21-Jan. 2.

Edeson, Robert (Henry B. Harris, mgr.)—Elmira, N. Y., Dec. 26.

Eclipse Stock (Lloyd & Genter, mgrs.)—Jackson, Miss., Dec. 23, 24, Natchez 25, 26, Alexandria 28, 29, Monroe 30, 31, Logansport Jan. 1, 2.

Edsall-Winthrope Stock (John Osman, mgr.)—Burlington, N. C., Dec. 21-23, Durham 24-27.

Emmett's Merry Comedians (Emmett & Lane, mgrs.)—Kingston, N. Y., Dec. 24-27, Walden 28-30.

"Everyman" (Charles Frohman, mgr.)—Boston, Mass., Dec. 28-Jan. 9.

"Earl of Pawtucket" (Kirke La Shelle, mgr.)—Wheeling, W. Va., Dec. 25, Youngstown, O., 28.

"Eternal City" (Liebler & Co., mgrs.)—Evansville, Ind., Dec. 25, Memphis, Tenn., 30, 31.

"Eleventh Hour," Lincoln J. Carter's—Fitchburg, Mass., Dec. 25, Marlboro 26, South Framingham 28, Woonsocket, R. I., 30, Fall River, Mass., 31-Jan. 2.

"Eben Holden"—Evansville, Ind., Dec. 26.

"Eight Bells," Byrne Bros.'—Marion, O., Dec. 24.

"Evil Men Do," Sullivan, Harris & Woods'—N. Y. City Dec. 21-26.

F

Faversham, Wm. (Charles Frohman, mgr.)—N. Y. City Dec. 21-26, Boston, Mass., 28-Jan. 9.

Fisher, Alice (Henry B. Harris, mgr.)—Buffalo, N. Y., Dec. 21-26, Mansfield, O., 29.

Frawley, Daniel (Leigh D. Bruckart, mgr.)—Auckland, N. Z., Dec. 26-Jan. 16.

Fleming, Mamie (W. H. Gracey, mgr.)—New Brunswick, N. J., Dec. 21-26, Philadelphia, Pa., 28-Jan. 9.

Fenberg Stock (George M. Fenberg, mgr.)—Lowell, Mass., Dec. 21-26, Gloucester 28-Jan. 2.

Ferris Comedians (Harry Bubb, mgr.)—Quincy, Ill., Dec. 21-26, St. Joseph, Mo., 27-Jan. 2.

French-Irving Stock (Ion Macmillon, mgr.)—Hilleboro, Tex., Dec. 21-23, Belton 24-26.

"Funny Side of Life" (W. S. Butterfield, mgr.)—Anderson, Ind., Dec. 25, Indianapolis 24-26, Alexandria 27, Crawfordsville 28, Franklin 29, Columbus 30, Seymour 31, Madison Jan 1, New Albany 2.

"Foxy Grandpa," Wm. A. Brady's—Battle Creek, Mich., Dec. 25.

"Fast Mail," Lincoln J. Carter's—Macomb, Miss., Dec. 25, Brook Haven 26, Jackson 28, Yazoo City 29, Greenwood 30, West Point 31, Aberdeen Jan. 1, Columbus 2.

"Flaming Arrow," Lincoln J. Carter's—Auburn, N. Y., Dec. 25, Rochester 28-30, Syracuse 31-Jan. 2.

"For Her Children's Sake," Eastern, Sullivan, Harris & Woods'—N. Y. City Dec. 21-26, Montreal, Can., 28-Jan. 2.

"For Her Children's Sake," Western (Ed. H. Lester, mgr.)—Hazleton, Pa., Dec. 25, Mount Carmel 26, Shamokin 28, Sunbury 29, Williamsport 30, Tyrone 31, Johnstown Jan. 1, Barnesboro 2.

"Fatal Wedding," A. Sullivan, Harris & Woods'—Cleveland, O., Dec. 21-26, Detroit, Mich., 28-Jan. 2.

"Fatal Wedding," B, Sullivan Harris & Woods'—Mahanoy City, Pa., Dec. 25, Freeland 26, Wilkesbarre 28-30, Scranton 31-Jan. 2.

"Fatal Wedding," C, Sullivan, Harris & Woods'—Terre Haute, Ind., Dec. 23.

"Fatal Wedding," D, Sullivan, Harris & Woods'—San Antonio, Tex., Dec. 27.

"For Her Sake" (Joseph Pilgrim, mgr.)—Brookville, Pa., Dec. 25, Dubois 26, Kittanning 28, Curwensville 29, Clearfield 30, Punxsutawney 31.

"From Rags to Riches" (Weis & Meyers, mgrs.)—Jersey City, N. J., Dec. 21-26, Brooklyn, N. Y., 28-Jan. 2.

"For His Brother's Crime" (L. B. Williams, mgr.)—Newark, N. J., Dec. 21-26, Jersey City 28-Jan. 2.

"For Mother's Sake," Rusco & Holland's—Portland, Ore., Dec. 20-26.

"Factory Girl" (Charles H. Wuerz, mgr.)—Pittsburg, Pa., Dec. 21-26, Wheeling, W. Va., 28-30, Columbus, O., 31-Jan. 2.

"Fight for Millions" (Malcolm Douglas, mgr.)—Holyoke, Mass., Dec. 21-23, Philadelphia, Pa., 28-Jan. 2.

"Funny Mr. Dooley" (Frank D. Bryan, mgr.)—Boston, Mass., Dec. 21-26, Providence, R. I., 28-Jan. 2.

"Faust," Porter J. White's—Newark, O., Dec. 25, St. Marys 26, Galion 28, Shelby 29, Rochester, Pa., 30, Sharon 31, Alliance, O., Jan. 1, Uhrichville 2.

"Forgiveness" (J. W. Gillen, mgr.)—Kingston, Can., Dec. 23, Belleville 24, Trenton 25, 26, Norwood 28, 29, Port Hope Jan. 1, 2.

G

Goodwin, N. C. (Klaw & Erlanger, mgrs.)—Philadelphia, Pa., Dec. 21-26, Pittsburg 28-Jan. 2.

Gillette, William (Charles Frohman, mgr.)—N. Y. City Dec. 21, indefinite.

Grace George (Wm. A. Brady, mgr.)—Buffalo, N. Y., Dec. 24-26.

Galland, Bertha (J. F. Zimmerman Jr., mgr.)—N. Y. City Dec. 21-Jan. 2.

Grantley, Helen (J. B. Belcher, mgr.)—Paris, Tenn., Dec. 25, Gainesville 26, Ardmore, Ind. Ter., 28, Purcell 29, Oklahoma City, Okla., 30, Winfield, Kan., 31, Wichita Jan. 1, Hutchinson 2.

Gilmore, Paul (Jules Murry, mgr.)—Dallas, Tex., Dec. 25, Corsicana 26, Bryan 28, Beaumont 29, Galveston 30, Houston 31, Austin Jan. 1, San Antonia 2.

Griffith, John (John M. Hickey, mgr.)—Effingham, Ill., Dec. 23, Jerseyville 24, Jacksonville 25, Moberly, Mo., 26, Hannibal 28, Macon 29, Kirksville 30, Quincy, Ill., 31, Louisiana, Mo., Jan. 1, Burlington, Ia., 2.

Grapewin, Charles—St. Louis, Mo., Dec. 20-26.

Garside, Condit & Mack Stock (J. S. Garside, mgr.)—Oswego, N. Y., Dec. 21-26.

Guy Stock (Billy Casad, mgr.)—Vincennes, Ind., Dec. 21-26, Washington 28-Jan. 2.

Gibney Stock (John T. Powers, mgr.)—St. Thomas, Can., Dec. 21-26, London 28-Jan. 2.

Grace Hayward Stock (G. W. Winters, mgr.)—Decatur, Ill., Dec. 21-26, Evansville, Ind., 28-Jan. 2.

Godding Comedy (C. M. Cotton, mgr.)—Sault Ste. Marie, Mich., Dec. 21-26, Manistique 28-Jan. 2.

"Glad of It" (Charles Frohman, mgr.)—N. Y. City Dec. 28, indefinite.

"Girl from Kays" (Charles Frohman & George Edwardes, mgrs.)—N. Y. City Dec. 21, indefinite.

"Game Keeper," Smith O'Brien (Rowland & Clifford, mgrs.)—Bridgeport, Conn., Dec. 21-23, Mount Vernon, N. Y., 24, Peekskill 25, New Rochelle 26, Hoboken, N. J., 27-30, Elizabeth 31-Jan. 2.

"Game Keeper," Thomas J. Smith (Rowland & Clifford, mgrs.)—Red Oak, Ia., Dec. 23, Plattsmouth, Neb., 25, Tecumseh 26, Falls City 28, Horton, Kan., 29, Manhattan 30, Junction City 31, Salina Jan. 1, Wamego 2.

"Gambler's Daughter" (H. H. Frazee & Jas. H. Browne, mgrs.)—Memphis, Tenn., Dec. 23, Hot Springs, Ark., 25, Little Rock 26, Pine Bluff 28, Jonesboro 30, Poplar Bluff, Mo., 31, Cairo, Ill., Jan. 1, Mount Vernon 2.

"Great White Diamond" (Walter Fessler, mgr.)—Brooklyn, N. Y., Dec. 21-26.

"Good Old Summer Time," George Evans—Baltimore, Md., Dec. 21-26, Philadelphia, Pa., 28-Jan. 2.

"Gentleman Burglar" (James R. Garey, mgr.)—Montreal, Can., Dec. 21-26.

"Girl and the Judge"

Burlington, N. J., Dec. 25, Trenton 26, Baltimore, Md., 28-Jan 2.
"Her Only Sin," Lincoln J. Carter's—Poplar Bluff, Mo., Dec. 25, Cape Girardeau 26, Pinckneyville, Ill., 29, Murphysboro 30, Carbondale 31.
"Hidden Crime" (J. M. Ward, mgr.)—Fall River, Mass., Dec. 21-23, Waterbury, Conn., 26, Elizabeth, N. J., 28-30, Scranton, Pa., 31-Jan. 2.
"Human Slave" (J. M. Ward, mgr.)—Montreal, Can., Dec. 21-26, Boston, Mass., 28-Jan. 2.
"Her First False Step" (C. F. Whitaker, mgr.)—Worcester, Mass., Dec. 21-26, Boston 28-Jan. 2.
"Hearts of Oak" (William R. Gross, mgr.) —Youngstown, O., Dec. 26.
"Head Waiters" (R. C. Whitney, mgr.)—Seattle, Wash., Dec. 20-26, Salem, Ore., 28, Albany 29, Eugene 30, Grants Pass 31.
"Hearts Adrift" (Spencer & Ahorn, mgrs.) —Indianapolis, Ind., Dec. 21-23, Columbus, O., 24-26, Baltimore, Md., 28-Jan. 2.
"Hoosier Girl" (J. E. Richards, mgr.)—Ottawa, Ill., Dec. 25, Galesburg 26, Carthage 28, Clayton 29, Jacksonville 30, Barry 31, Hannibal, Mo., Jan. 1, Louisiana 2.
"Hotty Totty" (Ollie Mack & Joseph M. Gaites, mgrs.)—Philadelphia, Pa., Dec. 21-26, Youngstown, O., 28-Jan. 2.
"Heart of a Hero"—Rochester, N. Y., Dec. 21-23, Syracuse 24-26, Brooklyn 28-Jan. 2.
"Happy Tramp" (Joseph H. Thonet, mgr.) —Barnesville, O., Dec. 23, Coshocton 24, Uhrichsville 25, Cambridge 26, Alliance 28, East Liverpool 29, Canton 30, Kent 31, Wooster Jan. 1, Millersburg 2.
"Hoosier Justice," Wilbur's (R. A. Clark, mgr.)—Niles, Mich., Dec. 21, Dowagiac 22, Decatur 23, Lawton 24, Kalamazoo 25, South Haven 26, Breedsville 28, Bangor 29, Paw Paw 30.
"Homespun Heart" (Leon Williams, mgr.) —Altoona, Pa., Dec. 23, Greensburg 25, Monongahela 26, Rochester 28, East Liverpool, O., 29, Union City, Pa., 31.
"Her Sister's Shame"—Hoboken, N. J., Dec. 20-23, Elizabeth 24-26, Holyoke, Mass., 28-30.
"Human Hearts," Western (Claud Saunders, mgr.)—West Superior, Wis., Dec. 25, Cloquet, Minn., 26, Duluth 28, Brainerd 29.
"Happy Hooligan," Eastern, Gus Hill's (Charles E. Barton, mgr.)—Detroit, Mich., Dec. 20-26, Cleveland, O., 28-Jan. 2.
"Happy Hooligan," Western, Gus Hill's (Al. Dolson, mgr.)—Denver, Colo., Dec. 20-26, Victor 27, Colorado Springs 28, Leadville 29, Salt Lake City, U., 31, Jan. 1.
"Her Fatal Sin" (A. J. McAvoy, mgr.)—St. Marys, Pa., Dec. 23, Kane 24, Bradford 25, Erie 28, Conneaut, O., 29, Akron 30, Lorain 31, Coshocton Jan. 1, Cambridge 2.
"Hans Hanson" (James T. McAlpin, mgr.)—La Harpe, Kan., Dec. 23, Humboldt 24, Girard 25, Scammon 26, West Mineral 27, Liberal, Mo., 28, Appleton 29, Sweet Springs 30, Higginsville 31.
"Hot Old Time," Gus Hill's (George Chenet, mgr.)—Washington, D. C., Dec. 21-26, Richmond, Va., 28, Staunton 29, Roanoke 30, Knoxville, Tenn., 31, Chattanooga Jan. 1, Birmingham, Ala., 2.
"Humpty Dumpty" (A. C. Cornell, mgr.)—Syracuse, N. Y., Dec. 21-23, Rochester 24-26, Hornellsville 28, Corning 29, Elmira 30, Penn Yan 31, Canandaigua Jan. 1, Geneva 2.
"Hello, Bill," Eastern (Goodhue & Kellogg, mgrs.)—Syracuse, N. Y., Dec. 21-23, Elmira 25.
"Hottest Coon in Dixie" (Eugene Spofford, mgr.)—Memphis, Tenn., Dec. 25, 26, Clarksdale, Miss., 28, Vicksburg Jan. 1, Monroe, La., 2.
"Hello, Bill," Western (Goodhue & Kellogg, mgrs.)—Portland, Ore., Dec. 20-26.
"Human Hearts," Eastern (Jesse Blanchard, mgr.)—Springfield, Mass., Dec. 28-30.

I

Irving, Sir Henry (Charles Frohman, mgr.) —Brooklyn, N. Y., Dec. 21-26, Washington, D. C., 28-Jan. 2.
Isabel Irving (James K. Hackett, mgr.)—Williamsport, Pa., Dec. 25.
Imson & Edgar Ideals, Burt Imson—Fargo, No. Dak., Dec. 24-26, Lisbon 31-Jan. 2.
"In the Palace of the King" (Charles L. Young, mgr.)—Chicago, Ill., Dec. 20-26.
"In Old Kentucky," Jacob Litt's—Houston, Tex., Dec. 25.
"In Old Virginia" (Charles W. Nelson, mgr.) —Catawissa, Pa., Dec. 24, Shamokin 25, Lehighton 26.
"In the Shadow of the Gallows"—Cincinnati, O., Dec. 20-26.
"If Women Were Men" (H. W. Taylor, mgr.) —Atlantic City, N. J., Dec. 31, Jan. 1, Chester, Pa., 2.
"In Louisiana"—Burlington, Ia., Dec. 26.
"In Convict's Stripes"—Portland, Ore., Dec. 27-Jan. 2.

J

James, Louis, and Frederick Warde (Wagenhals & Kemper, mgrs.)—Fort Worth, Tex., Dec. 26, Memphis, Tenn., Jan. 1, 2.
"Japanese Nightingale" (Klaw & Erlanger, mgrs.)—N. Y. City Dec. 21-26, Philadelphia, Pa., 28-Jan. 9.
"Johnstown Flood" (Edward Houghton, mgr.)—Akron, O., Dec. 25, Youngstown 29.
"James Boys in Missouri" (Frank Gazzolo, mgr.)—Trenton, N. J., Dec. 28, Chester, Pa., 29, Reading 30, 31, Norristown Jan. 1, Lebanon 2.
"Just Struck Town," Jule Walters' (E. R. Ernst, mgr.)—Du Bois, Pa., Dec. 25, St. Marys 26.
"Jerry from Kerry" (Patton & Perry, mgrs.) —Quebec, Can., Dec. 21-23.

K

Knott, Roselle (Frank Perley, mgr.)—Norfolk, Va., Dec. 25, Richmond 26, Danville 28, Greensboro, N. C., 29, Charlotte 30, Columbia, S. C., 31, Savannah, Ga., Jan. 1, Jacksonville, Fla., 2.
Kent, S. Miller (Nathaniel Roth, mgr.)—San Antonio, Tex., Dec. 25.
Kellar (Dudley McAdoo, mgr.)—Columbus, O., Dec. 21-23, Dayton 24, Cincinnati 27-Jan. 2.
Keene, James (Wm. J. Hanley, mgr.)—Pasadena, Cal., Dec. 25, Pomona 26, Oxnard 28, Ventura 29, San Luis Obispo 30, Salinas 31, Monterey Jan. 1, Holiston 2, San Jose 4, 5.
Kennedy, James (O. E. Wee, mgr.)—Port Huron, Mich., Dec. 25-Jan. 2.
Keystone Dramatic (Lawrence B. McGill, mgr.)—Lynn, Mass., Dec. 21-Jan. 2.
Klark-Urban (H. B. Klark, mgr.)—Nashua, N. H., Dec. 21-26, Portsmouth 28-Jan. 2.
Karroll, Dot (J. C. Welsh, mgr.)—Manchester, N. H., Dec. 21-23, Dover 24-26.
Kerkhoff Dramatic (Ivan Kerkhoff, mgr.)—Savannah, Mo., Dec. 21-27, Forest City 28-Jan. 3.
King Dramatic (F. F. Cleckner, mgr.)—Lebanon, Pa., Dec. 21-26, Hamburg 28-Jan. 2.
Kennedy's Players—Battle Creek, Mich., Dec. 28-30.
"King of Detectives," Sullivan, Harris & Woods'—Buffalo, N. Y., Dec. 21-26.
"Katzenjammer Kids," Western (Blondell & Fennessy, mgrs.)—Eagle Grove, Ia., Dec. 23, Des Moines 24-26.

L

Langtry, Mrs. Lily (Charles Frohman, mgr.) —Birmingham, Ala., Dec. 23, 24, Atlanta, Ga., 25, 26, New Orleans, La., 28-Jan. 2.
Lackaye, Wilton (Wm. A. Brady, mgr.)—Chicago, Ill., Dec. 20, indefinite.
Lilliputians, in "Hoodgun's Dream of Fairyland"—Red Oak, Neb., Dec. 23, Villasca 24, Creston 25, Corning 26, Osceola 28, Chariton 29, Albia 30.
Lyceum Stock (E. G. Grosjean, mgr.)—Woodward, Okla., Dec. 21-26, Higgins, Tex., 28-30.
Lockes, The (Will H. Locke, mgr.)—Concordia, Kan., Dec. 21-26, Greenleaf 28-30, Axtel 31-Jan. 2.
Lilian Lyons Stock (Dean & Ogle, mgrs.)—Nunda, N. Y., Dec. 21-26.
"Lost River" (Jules Murry, mgr.)—Winnipeg, Man., Dec 25, 26, Grand Forks, No. Dak., 28, Crookston, Minn., 29, Fargo, No. Dak., 30, Butte, Mont., 31-Jan. 2.
"Little Homestead" (Wm. Macauley, mgr.) —Fort Worth, Tex., Dec. 25, Dallas 24, Cleburne 25.
"Lighthouse by the Sea" (Vance & Sullivan, mgrs.)—St. Paul, Minn., Dec. 27-Jan. 2.
"Little Princess" (C. B. Dillingham, mgr.) —Milwaukee, Wis., Dec. 20-26.
"Limited Mail" (Elmer E. Vance (mgr.)—Chicago, Ill., Dec. 20-26.
"Little Outcast," Northern, George E. Gill's (Edgar H. Fitzhugh, mgr.)—Cadiz, O., Dec. 23, Steubenville 24, Beaver Falls, Pa., 26, Johnsonburg 28, Emporium 29, Renova 30, Ridgway 31.
"Little Outcast," Eastern, George E. Gill's (Lawrence G. Mercer, mgr.)—Boston, Mass., Dec. 21-26.
"Little Outcast," Western, E. J. Carpenter's —San Francisco, Cal., Dec. 20-26, Oakland 27-Jan. 2.
"Little Church Around the Corner" (Vance & Sullivan, mgrs.)—Atlanta, Ga., Dec. 21-26.
"Legally Dead," the Shannons (Harry Shannon, mgr.)—Iowa Falls, Ia., Dec. 25, Boone 26.
"Looking for a Wife" (D. E. Benn, mgr.)—Pendleton, Ore., Dec. 23, Baker City 24, Boise, Ida., 25, Pocatello 26, Logan, U., 28, Brigham 29, Ogden 30, Park City 31, Salt Lake Jan. 1, 2.
"Land o' Cotton" (W. A. Junker, mgr.)—Middlesborough, Ky., Dec. 23, Richmond 25.
"Looping the Loop"—Hartford, Conn., Dec. 25, 26.

M

Mansfield, Richard (Lyman B. Grover, mgr.) —Buffalo, N. Y., Dec. 21-23, Rochester 24, Syracuse 25, Albany 26, Boston, Mass., 28-Jan. 9.
Mary Mannering (Frank McKee, mgr.)—Philadelphia, Pa., Dec. 21-26, Baltimore, Md., 28-Jan. 2.
Mack, Andrew (Charles Frohman, mgr.)—Boston, Mass., Dec. 21-26, Fall River 30.
Murphy, Timothy—St. Paul, Minn., Dec. 20-23, Minneapolis 24-26, St. Catharines, Can., 28.
Morrison, Lewis (Jules Murry, mgr.)—South Bend, Ind., Dec. 25, Goshen 26, Hammond 27, Elgin, Ill., 28, Madison, Wis., 29, Kewanee, Ill., 30, Bloomington 31, Peoria Jan. 1, Rock Island 2.
Martinot, Sadie (Jules Murry, mgr.)—Harrisburg, Pa., Dec. 25, Williamsport 26, Elmira, N. Y., 28, Binghamton 29, Carbondale, Pa., 30, Scranton 31, Wilkesbarre Jan. 1, Pittston 2.
Murray, Joseph—Toronto, Can., Dec. 21-26.
Mantell, Robert B. (Max Zoellner, mgr.)—N. Y. City Dec. 21-26, Buffalo, N. Y., 28-30.
Mortimer, Charles (James C. Taylor, mgr.) Selins Grove, Pa., Dec. 23, Bellefonte 24, Johnsonburg 25, Bethlehem 26, South Fork 28, Tyrone 29, Selins Grove 30, Scottdale 31, Waynesburg Jan. 1, Washington 2.
Melville, Rose (J. R. Stirling, mgr.)—Alamosa, Col., Dec. 24, Salida 25, Colorado Springs 26, Denver 27-Jan. 2.
McHenry, Nellie (Spencer & Ahorn, mgrs.) —Buffalo, N. Y., Dec. 28-Jan. 2.
Mason and Mason (Broadhurst & Currie, mgrs.)—Sioux City, Ia., Dec. 25, Omaha, Neb., 27, 28, Fort Dodge, Ia., 29, Iowa Falls 30, Charles City 31, Dubuque Jan. 1, Rochester 2.
Monroe, George W. (George B. Reno, mgr.)—Providence, R. I., Dec. 21-26.
Murray and Mack (Ollie Mack, mgr.)—Toledo, O., Dec. 20-23, Marshall, Mich., 24, Grand Rapids 25, 26, Joliet, Ill., 27, Streator 28, Bloomington 29, Lincoln 30, Jacksonville 31, Springfield Jan. 1, Quincy 2.
McAuliffe, Jere (Harry Katzes, mgr.)—Stamford, Conn., Dec. 21-26, Poughkeepsie, N. Y., 28-Jan. 2.
Myrkle & Harder (W. H. Harder, mgr.)—Cohoes, N. Y., Dec. 21-26, Yonkers 28-Jan. 2.
Myrkle & Harder (Eugene J. Hall, mgr.)—Sisterville, W. Va., Dec. 21-26, Washington, Pa., 28-Jan. 2.
Mack, Wilbur—Mansfield, O., Dec. 21-23, Mount Vernon 24-26, Cambridge 30-Jan. 2.
May, Verna (Howard Melville, mgr.)—Rochester, Pa., Dec. 21-26, Marietta, O., 28-Jan. 2.
Marks Stock (Tom Marks, mgr.)—Green Bay, Wis., Dec. 21-26, Oshkosh 28-Jan. 2.
Marks Bros. (Joe Marks, mgr.)—St. Catherines, Can., Dec. 21-26, Brantford 28-Jan. 2.
Marks Bros., May A. Bell Marks (R. W. Marks, mgr.)—Pottsdam, N. Y., Dec. 24-26, Plattsburg 28-Jan. 2.
Morey Stock (Le Comte & Flesher, mgrs.)—Stillwater, Okla., Dec. 21-26.
Myers, Will H., Stock (Sim Allen, mgr.)—Maysville, Ky., Dec. 23-27, Portsmouth, O., 28-30, Jackson 31, Jan. 1.
Mack & Armour Comedians (James A. Feltz, mgr.)—Bethany, Mo., Dec. 21-23, Trenton 24-26, Princeton 28-30, Milan 31-Jan. 2.
Mathes, Clara—Walla Walla, Wash., Dec. 21-26, Boise City, Ida., 28-Jan. 2.
McDonald Stock (Geo. W. McDonald, mgr.) —Lafayette, La., Dec. 20-26, St. Martinsville 27-Jan. 2.
Mason & Reed Comedy (Sam T. Reed, mgr.) —Naples, Ill., Dec. 21-26, Chapin 28-Jan. 2.
"Mr. Blue Beard" (Klaw & Erlanger, mgrs.) —Chicago, Ill., Dec. 21-Jan. 9.
"Midnight Marriage"—Philadelphia, Pa., Dec. 28-Jan. 2.
"Mrs. Wiggs, of the Cabbage Patch" (Liebler & Co., mgrs.)—Indianapolis, Ind., Dec. 24, Evansville 27.
"Mr. Jolly, of Joliet" (Broadhurst & Currie, mgrs.)—Kansas City, Mo., Dec. 20-26, Leavenworth, Kan., 27, Lincoln, Neb., 28, Sioux City, Ia., 29, Omaha, Neb., 30, Des Moines, Ia., 31-Jan. 2.
"Moonshiner's Daughter" (W. F. Mann, mgr.)—North East, Pa., Dec. 23, Union City 24, Oil City 25, Titusville 26, Kittanning 29, Punxsutawney 30, Johnsonburg Jan. 1, Kane 2.
"More Than Queen"—Saginaw, Mich., Dec. 26.
"Minister's Daughters," B (Grover Brothers, mgrs.)—Louisville, Ky., Dec. 20-26.
"Man to Man" (W. S. Butterfield, mgr.)—Chickasha, Ind. Ter., Dec. 23, Gainsville, Tex., 24, Denison 25, Sherman 26, Dallas 28, Fort Worth 29, Bonham 30, Paris 31, Greenville Jan. 1, McKinney 2.
"Middleman" (Havlin & Moore, mgrs.)—Ottawa, Can., Dec. 23, Quebec 24-26, Montreal 28-Jan. 2.
"Man from Sweden" (Fred W. Falkiner, mgr.)—Manistee, Mich., Dec. 25, Traverse City 26.
"Montana Outlaw" (Charles F. Lawrence, mgr.)—Leavenworth, Kan., Dec. 25, Topeka 26.
"My Friend from Arkansaw" (Robert Sherman, mgr.)—Scammon, Kan., Dec. 21, Iola 22, Neodisha 23, Columbus 24, Aurora, Mo., 25.
"Midnight Express" (Zeb & Zarrow, mgrs.)—Leadville, Colo., Dec. 20, Canon City 21, Florence 22, Rocky Ford 23, La Junta 24, Trinidad 25.
"Missouri Girl," Eastern, Fred Raymond's (M. J. Singer, mgr.)—Albany, N. Y., Dec. 24-25, Pittsfield, Mass., 25, North Adams 26, Manchester, N. H., 28-30, Laconia 31, Nashua Jan. 1, Norway, Me., 2.
"Missouri Girl," Western, Fred Raymond's (Harry S. Hopping, mgr.)—Fort Scott, Kan., Dec. 23, Nevada, Mo., 25, Butler 26, Rich Hill 28, Iola, Kan., 29, Girard Jan. 1, Yates Center 2.
"McFadden's Flats," Gus Hill's—Chicago, Ill., 21-26, Cincinnati, O., 27-Jan. 2.
"Millionaire Tramp," Elmer Walters' (H. E. Buchanan, mgr.)—Los Angeles, Cal., Dec. 20-26.

N

Neill, James (Charles Astor Parker, gen. mgr.)—Los Angeles, Cal., Jan. 10-Feb. 20.
"Ninety and Nine" (Frank McKee, mgr.)—Philadelphia, Pa., Dec. 21-26, Trenton, N. J., 29, 30, Paterson 31-Jan. 2.
Neill-Morosco (Charles Astor Parker, gen. mgr.)—Seattle, Wash., Dec. 27-Jan. 9.
North Brothers (Frank C. Carter, mgr.)—Sedalia, Mo., Dec. 21-26, Moberly 28-Jan. 2.
"New England Folks" (Schrock & Rice, mgrs.)—Niles, O., Dec. 24, Salem 25, Conneaut 26, Sharon, Pa., 28, New Castle 29, Toronto, O., 30, Barnesville 31.
"No Wedding Bells for Her" (Forrester & Mittenthal, mgrs.)—Philadelphia, Pa., Dec. 21-26, Buffalo, N. Y., 28-Jan. 2.
"New York Day by Day" (Geo. W. Winnett, mgr.)—Baltimore, Md., Dec. 21-26.
"Night Before Christmas" (Burt & Nicolai, mgrs.)—Chicago, Ill., Dec. 27-Jan. 2.
"Nightmare" (Henry W. Fitzgerald, mgr.) —Greenwood, S. C., Dec. 23, Anderson 24, Gainsville, Ga., 25.
"Nobody's Claim" (Charles A. Holden, mgr.) —Springfield, Mass., Dec. 21-23.
"Not Guilty"—Kansas City, Mo., Dec 20-26.

O

Olcott, Chauncey (Augustus Piton, mgr.)—Philadelphia, Pa., Dec. 21-Jan. 2.
O'Neill, James (Liebler & Co., mgrs.)—Columbus, O., Dec. 25, 26, Milwaukee, Wis., 31-Jan. 2.
Ober, George, in George H. Broadhurst's Comedies (William H. Currie, mgr.)—Longview, Tex., Dec. 23, 24, Shreveport, La., 25-27, Lake Charles 28, 29, Jennings 30, 31.
Owen, William (Martin Sheeley, mgr.)—Streator, Ill., Dec. 25.
Osterman, Kathryn (J. J. Rosenthal, mgr.) —Kansas City Mo., Dec. 21-26, Topeka, Kan., 28.
Otis, Elita Proctor (George H. Brennan, mgr.)—Mobile, Ala., Dec. 23, Chattanooga, Tenn., 26.
Oard & Fenwick Stock (W. R. Maxam, mgr.) —Kenmare, No. Dak., Dec. 19-23, Bow Bells 24-26, Granville 28, 29, Minot 30-Jan. 1.
"Other Girl" (Charles Frohman, mgr.)—N. Y. City Dec. 29, indefinite.
"Our New Minister" (Miller & Conyers, mgrs.)—N. Y. City Dec. 21-Jan. 16.
"Over Niagara Falls," A (Rowland & Clifford, mgrs.)—N. Y. City Dec. 21-26.
"Over Niagara Falls," B (Rowland & Clifford, mgrs.)—Paterson, N. J., Dec. 21-23, New Rochelle, N. Y., 25.
"Over Niagara Falls," C (Rowland & Clifford, mgrs.)—Denver, Col., Dec. 20-26, Kearney, Neb., 28, Hastings 29, Grand Island 30, Columbus 31, Lincoln Jan. 1, Tecumseh 2.
"One Night in June" (Henry B. Marks, mgr.) —Salt Lake City, U., Dec. 24-26, Virginia City, Nev., 28, Carson 29, Reno 30, Fresno, Cal., Jan. 1.
"On the Bridge at Midnight" (Frank Gazzolo, mgr.)—Lafayette, Ind., Dec. 25, South Chicago, Ill., 26, Milwaukee, Wis., 27-Jan. 2.
"On the Hurricane Deck," Wilber's (C. V. Weston, mgr.)—Red Oak, Ia., Dec. 21, Shenandoah 22, Clarinda 23, Blanchard 24, Maitland, Mo., 25, Amazonia 26, St. Joseph 28, Atchison, Kan., 29.
"Old Arkansaw" (George Tesler, mgr.)—York, Kan., Dec. 23, Seward 24, Beatrice 25, Auburn 26, Stella 28, Mound City, Mo., 29, Rockport 30, Tarkio 31, Maryville Jan. 1, Hamburg, Ia., 2.
"Only a Shop Girl" (H. H. Winchell, mgr.) —Chicago, Ill., Dec. 20-Jan. 2.
"Orphan's Prayer" (Edw. De Coursey, mgr.) —Chicago, Ill., Jan. 3-9.
"On the Stroke of Twelve" (W. B. Lawrence, mgr.)—Elizabeth, N. J., Dec. 21-23.
"Old Farmer Hopkins"—Boone, Ia., Dec. 25.

P

Patton, W. B. (J. M. Stout, mgr.)—San Jose, Cal., Dec. 25, 26, San Francisco 27-Jan. 2.
Pringle, Della (G. Faith Adams, mgr.)—Sacramento, Cal., Dec. 28-Jan. 3.
Payton, Corse, Stock (David J. Ramage, mgr.)—Bangor, Me., Dec. 25-Jan. 2.
Payton, Corse, Comedy (J. T. Macauley, mgr.)—Hartford, Conn., Dec. 21-Jan. 2, New Haven 4-9.
Payton Sisters Comedy (Col. Frank Robertson, mgr.)—Natchez, Miss., Dec. 21-26, Port Gibson 28-30.
Phelan, E. V., Stock, Western (Ralph A. Ward, mgr.)—Cumberland, Md., Dec. 24-Jan. 3.
"Peddler," Sullivan, Harris & Woods'—Grand Rapids, Mich., Dec. 20-23, Toledo, O., 24-26, Chicago, Ill., 27-Jan. 2.
"Paul Revere" (David A. Weis, mgr.)—Washington, D. C., Dec. 21-26, N. Y. City 28-Jan. 2.
"Price of Honor" (Jordan & Cordner, mgrs.) —Philadelphia, Pa., Dec. 21-26.
"Pickings from Puck" (Ollie Mack & Joseph M. Gaites, mgrs.)—Lima, O., Dec. 23, Van Wert 24, South Bend, Ind., 25, Milwaukee, Wis., 27-Jan. 2.
"Peck's Bad Boy" (George W. Heath, mgr.) —Hartford, Conn., Dec. 23, 24, Springfield, Mass., 25, 26.
"Peck's Bad Boy," A (Leroy J. French, mgr.) —California, Mo., Dec. 23, Clinton 25, Nevada 26, Butler 28, Rich Hill 29, Lamar 30, Monette 31.
"Peck's Bad Boy," Southern (Harry Reavey, mgr.)—Belton, Tex., Dec. 24, Austin 25, San Antonio 26, 27, Taylor 28, Brenham 29, Briar 30, Navasota 31, Houston Jan. 1, Galveston 2.
"Peck and His Mother-in-Law Abroad" (Jas. M. Brennan, mgr.)—Brooklyn, N. Y., Dec. 21-26, Albany 28-30.
"President's Daughter" (Charles L. Walters, mgr.)—Battle Creek, Mich., Dec. 31.
"Pride of Jennico"—Akron, O., Dec. 21-23.
"Parish Priest"—Iowa City, Ia., Dec. 26.
"Punkin Husker" (Dave A. Martin, mgr.)—Elwood, Ind., Jan. 1.

Q

"Queen of the Highway" (W. McGowan, mgr.)—Youngstown, O., Dec. 23, Canton 24, Marion 25, Piqua 26, Indianapolis, Ind., 28-30, Dayton, O., 31-Jan. 2.
"Quincy Adams Sawyer," Central (C. H. Smith, mgr.)—Louisville, Ky., Dec. 21-26.
"Quincy Adams Sawyer," Western (W. G. Snelling, mgr.)—Des Moines, Ia., Dec. 25, 26, Creston 28, Shenandoah 29, Nebraska City, Neb., 30, Council Bluffs, Ia., 31, Omaha, Neb., Jan. 1, 2.
"Queen of the White Slaves" (A. H. Woods, mgr.)—N. Y. City Dec. 21-26.

R

Russell, Annie (Charles Frohman, mgr.)—Philadelphia, Pa., Dec. 21-Jan. 2.
Rehan, Ada, and Otis Skinner (Liebler & Co., & J. J. Buckley, mgrs.)—St. Louis, Mo., Dec. 21-26, Evansville, Ind., 30, Louisville, Ky., 31-Jan. 2.
Rogers Brothers (Klaw & Erlanger, mgrs.) —Brooklyn, N. Y., Dec. 21-26, N. Y. City 28-Jan. 2.
Robertson, Forbes, and Gertrude Elliott (Klaw & Erlanger, mgrs.)—N. Y. City Dec. 21-26, Brooklyn, N. Y., 28-Jan. 2.
Robson, Eleanor (Liebler & Co., mgrs.)—Washington, D. C., Dec. 21-26, N. Y. City 28, indefinite.
Richman, Charles (Weber & Fields, mgrs.) —N. Y. City Dec. 21-Jan. 2.
Robson, Andrew (John W. Bennett, mgr.)—Pocatello, Ida., Dec. 23, Boise City 24, Pendleton, Ore., 25, Dallas 26, Portland 29, 30, Hoquaim, Wash., Jan. 1, Everett 2.
Ryan, Daniel R. (W. S. Bates, mgr.)—Trenton, N. J., Dec. 21-26, Stamford, Conn., 28-Jan. 2.
Rober, Katherine (Lon Branden, mgr.)—Lewiston, Me., Dec. 21-26, Bath 28-Jan. 2.
Rockwell, J. C., Dramatic—Whitinsville, Mass., Dec. 21-26, Exeter, N. H., 28-Jan. 2.
Rhe-Lorraine (G. E. Weaver, mgr.)—Geneva, N. Y. City Dec. 21-26, Ithaca 28-Jan. 2.
Roberts, Gertrude (Harry C. Arnold, mgr.) —Sydney Mines, C. B., Dec. 21-23.
Rapier Players (Rapier & Becker, mgrs.)—Lincoln, Mo., Dec. 21-26, Sumner 28-Jan. 2.
Royal Stock (Billy Woodall, mgr.)—Hattiesburg, Miss., Dec. 21-26, Laurel 28-Jan. 2.
"Rachel Goldstein," Sullivan, Harris & Woods'—Boston, Mass., Dec. 21-26, N. Y. City 28-Jan. 2.
Rengfrow's Packfinders—Harrisburg, Pa., Dec. 21-23, Lancaster 24-26.
Royal Lilliputians, Gus Hill's—San Antonio, Tex., Jan. 1, Austin 2.
"Ruined Life" (R. L. Cresey Amusement Co., mgrs.)—Philadelphia, Pa., Dec. 21-26, Washington, D. C., 28-Jan. 2.
"Robert Emmet" (J. W. Rosenthal, mgr.)—Scranton, Pa., Dec. 25, Wilkesbarre 26, N. Y. City 28-Jan. 9.
"Run for Her Money" (W. T. Spraeth, mgr.)—Clinton, Ia., Dec. 23, Moline, Ill., 24, Rock Island 25, Muscatine, Ia., 26, Wilton 28, Waterloo 29, Davenport 30, Sterling, Ill., Jan. 1.
"Romance of Coon Hollow" (Archibald Allen, mgr.)—Sault Ste. Marie, Can., Dec. 23, Manistique 24, Marquette 25, Escanaba 26, Calumet 28, Hancock 29, Iron Mountain 30, Crystal Falls 31, Ishpeming Jan. 1.
"Royal Slave" (Harry Gordon, mgr.)—St. Marys, W. Va., Dec. 23, Athens, O., 24, Charleston, W. Va., 25, Hinton 26, Bedford City, Va., 28, Harrisonburg 30, Orange 31, Alexandria Jan. 1.
"Royal Slave" (Harry Gordan, mgr.)—Chanute, Kan., Dec. 23, Iola 24, Parsons 25, Pittsburg 26, Weir City 27, Nevada, Mo., 28, Clinton 29, Fulton 30, Jefferson City 31, East St. Louis, Ill., Jan. 1.
"Real Widow Brown" (A. Q. Scammon, mgr.) Binghamton, N. Y., Dec. 21-23.

S

Sothern, E. H. (Daniel Frohman, mgr.)—Boston, Mass., Dec. 21-Jan. 2.
Stoddard, James H. (Robert Brower, mgr.) —Portland, Ore., Dec. 21-26, Seattle, Wash., 28-Jan. 2.
Sully, Daniel (Willis E. Boyer, mgr)—Albany, N. Y., Dec. 25, 26.
Siduey, George (E. D. Stair, mgr.)—St. Joseph, Mo., Dec. 25, 26, Kansas City 27-Jan. 2.
Stirling, Alma (J. R. Stirling, mgr.)—Fort Wayne, Ind., Dec. 28, Logansport 29, Warsaw 30, Plymouth 31, Goshen Jan. 1, Michigan City 2.
Sargent, May (E. L. Johnson, mgr.)—Chattanooga, Tenn., Dec. 25.
Shea, Thomas, E., Repertory (James Wall, mgr.)—Wishington, D. C., Dec. 28-Jan. 2.
Sullivan, Joseph J.—Hanover, Pa., Dec. 23, Westminster, Md., 24, Annapolis 25.
Stutts, J. G.—Prescott, Ariz., Dec. 23, Hope 24, Clarksville, Tex., 25.
Smart Set, Gus Hill's—Sherman, Tex., Dec. 25, 26, Trinidad, Col., 27, Pueblo 28, 29, Leadville 30, Colorado Springs 31, Greeley Jan. 1, Fort Collins 2.
Sights, Pauline (J. W. Sights, mgr.)—Sisseton, So. Dak., Dec. 21-26, Milbank 28-Jan. 2.
Seward Show (Arthur J. Chisam, mgr.)—Paris, Ill., Dec. 21-26, Butler, Ind., 28-Jan. 2.
Spooner Dramatic, F. E. and Allie (W. Dick Harrison, mgr.)—Mena, Ark., Dec. 21-26, Harishorne, Ind. Ter., 28-31, Muscogee Jan. 1-4.
Slater Players, No. 2 (G. Fred Slater, mgr.) —Ludington, Mich., Dec. 21-26, Manitowoc, Wis., 28-Jan. 3.
Stewart, May—Dublin, Tex., Dec. 23, 24.
"Sky Farm" (Charles Frohman, mgr.)—Newark, N. J., Dec. 28-Jan. 2.
"Shore Acres" (William B. Gross, mgr.)—Davenport, Ia., Dec. 28, Burlington 31.
"Sweet Clover" (A. A. Thayer, mgr.)—Hamilton, Can., Dec. 25, Guelph 26, Barrie 28, Lindsay 29, Belleville 30, Brockville 31, Kingston Jan. 1, Galt 2.
"Sag Harbor" (William B. Gross, mgr.)—Jersey City, N. J., Dec. 28-Jan. 2.
"Shadows of a Great City" (C. B. Jefferson, mgr.)—Milwaukee, Wis., Dec. 20-26, Chicago, Ill., 27-Jan. 2.
"Slaves of the Mine" (C. S. Callahan, mgr.) —Neenah, Wis., Dec. 23, Manitowoc 24, Sheboygan 25, Fond du Lac 26, Appleton 27, Nellisville 29, Wausau 30, Merrill 31, Rhinelander Jan. 1, Ashland 2.
"Scout's Revenge" (W. H. Ryno, mgr.)—Scranton, Pa., Dec. 21-23, Wilkesbarre 24-26, Williamsport 28, Elmira, N. Y., 29, Waverly 30, Auburn 31, Gloversville Jan. 1, Hudson 2.
"Sandy Bottom" (Hampton & Hopkins, mgrs.)—Northporte, Wash., Dec. 23, Rossland, B. C., 24, Nelson 25, Grand Forks 26, Spokane, Wash., 27, 28, Ritzville 29, North Yakima 30, Tacoma 31-Jan. 2.
"Spotless Town," Gus Hill's—San Diego, Cal., Dec. 25, 26.
"Sign of the Cross" (Berger & Craefin, mgrs.)—Grand Rapids, Mich., Dec. 24-26, Chicago 27-Jan. 2.
"Stain of Guilt" (Charles A. Daniels, mgr) —Washington, D. C., Dec. 21-26, Newark, N. J., 28-Jan. 2.
"Side Tracked," Jule Walters' (Tom North, mgr.)—Webb City, Mo., Dec. 25, Springfield 26.
"Si Plunkard (J. C. Lewis, mgr.)—Carrollton, O., Dec. 23, Minerva 24, Missillon 25, Canton 26, Sharon, Pa., 28, Oil City 29, Mercer 30, Conneaut, O., 31, Ashtabula Jan. 1, Niles 2.
"Searchlights of a Great City" (Robert B. Monroe, mgr.)—Chicago, Ill., Dec. 28-Jan. 2.
"Saved from the Sea"—Washington, D. C., Dec. 28-Jan. 2.

T

Thompson, Denman—Brooklyn, N. Y., Dec. 28-Jan. 2.
Thurston, Adelaide (Frank J. & Claxton Wilstach, mgrs.)—Council Bluffs, Ia., Dec. 25, Perry 26, Des Moines 28, Oskaloosa 29, Ottumwa 30, Washington 31, Rock Island Ill., Jan. 1, Davenport, Ia., 2.
Tempest, Marie (Charles Frohman, mgr.)—N. Y. City Dec. 21, indefinite.
Tittell, Charlotte (Wallace Monro, mgr.)—Knoxville, Tenn., Dec. 25, 26, Chattanooga 28, Nashville 29, 30, Montgomery, Ala., 31-Jan. 2.
Trescott, Virginia Drew (David Traitel, mgr.)—Yankton, So. Dak., Dec. 23, Sioux Falls 24, 25, Sioux City, Ia., 26, Council Bluffs 27, Des Moines 29, Faribault Jan. 2.
Turner, Clara (M. B. Muller, mgr.)—New Britain, Conn., Dec. 28-Jan. 2.
Taylor, Albert, Stock—Marshall, Tex., Dec. 25, 26, Palestine 28-Jan. 2.
Tolson, Lorena (J. N. Montgomery, mgr.)—Baton Rouge, La., Dec. 21-26, Donaldsonville 27-Jan. 2.
Tuohy Comedy (Randall & Foster, mgrs.)—Chillicothe, Mo., Dec. 21-26.
"Two Little Waifs," No. 1, Lincoln J. Carter's—Newark, N. J., Dec. 21-26, N. Y. City 28-Jan. 2.
"Two Little Waifs," No. 2, Lincoln J. Carter's—Portsmouth, O., Dec. 25, Waverly 26, Troy 28, Urbana 30, Bellefontaine 31, Xenia Jan. 1, Marion 2.
"Too Proud to Beg," Lincoln J. Carter's—Brooklyn, N. Y., Dec. 21-26, Port Chester 28, Bridgeport, Conn., 29, 30, Hartford 31-Jan. 2.
"Two Sisters" (Hickey & Warmington, mgrs.) —Brigham, U., Dec. 23, Ogden 24, Provo City 25, Salt Lake City 28-30, Rock Springs, Wyo., 31, Cheyenne Jan.

"When Reuben Comes to Town"—St. Louis, Mo., Dec. 20-26.
"Was She to Blame?" (Jed Carlton, mgr.)—Cedar Rapids, Ia., Dec. 23, Vinton 25, Dysart 26, Toledo 29, Story City 30, Boone Jan. 1.
"Weary Willie Walker" (Harry Dull, mgr.)—Danville, Pa., Dec. 25.

Y

"Yon Yonson" (E. V. Giroux, mgr.)—Santa Cruz, Cal., Dec. 23, Madera 24, Fresno 25, Bakersfield 26, Pomona 29, San Bernardino 30, Riverside 31, San Diego Jan. 1, Santa Anna 2.
"Young Tobe Hoxie" (C. D. Miller, mgr.)—Washington, Pa., Dec. 25, Waynesburg 26, Bellaire, O., 28, St. Marys, W. Va., 29, New Martinsville 30, Sistersville 31, Clarksburg Jan. 1, Weston 2.

Z

"Zig Zag Alley"—Lancaster, Pa., Dec. 25.

MUSICAL.

Beggar Prince Opera (Ward & Martin, mgrs.)—Charles City, Ia., Dec. 23, Mason 24, Spencer 25, Algona 26, Emmetsburg 28, West Bend 29, Hartley 30, Spirit Lake 31, Le Mars Jan. 1.
Bostonians (Charles R. Bacon, bus. mgr.)—Peoria, Ill., Dec. 23, Terre Haute, Ind., 24, Indianapolis 25, 26, Chicago, Ill., 28-Jan. 9.
Boston Ladies' Orchestra (Gertrude Maitland Hall, conductor)—Stamford, Conn., Dec. 21-26, Poughkeepsie, N. Y., 28-Jan. 2.
Boston Ideal Opera—Key West, Fla., Dec. 21-26, Bradentown 28, 29, St. Petersburg 30, 31.
Black Patti's Troubadours (Voelkel & Nolan, mgrs.)—New Iberia, La., Dec. 23, Opelousas 24, Lake Charles 25, Beaumont, Tex., 26, Galveston 28, Houston 29, San Antonio 30, Austin 31, Waco Jan. 1, Corsicana 2.
"Babes in Toyland" (Fred A. Hamlin & Julian Mitchell, mgrs.)—N. Y. City Dec. 21, indefinite.
"Burgomaster" (Wm. P. Cullem, mgr.)—Pine Bluff, Ark., Dec. 21, Little Rock 22, Hot Springs 23, Beaumont, Tex., 25, Galveston 26, Houston 28, San Antonio 29, Austin 30, Corsicana 31, Dallas Jan. 1, Fort Worth 2.
"Belle of Newport"—Chicago, Ill., Dec. 21, indefinite.
Cahill, Marie (Daniel V. Arthur, mgr.)—St. Louis, Mo., Dec. 20-26.
Canadian Jubilee Singers (W. T. Cary, mgr.)—Waterbury, Vt., Dec. 23, Stowe 24, Montpelier 25, Williamstown 26, 27, Barre 28, Northfield 29, Bethel 30, Randolph 31, South Royalton Jan. 1.
Canadian Colored Concert (William Carter, mgr.)—Tekonsha, Mich., Dec. 24, Sherwood 25, Colon 26, 27, Jones 28, Vandalia 29, Cassopolis 30, Edwardsburg 31.
"Chinese Honeymoon" (S. S. Shubert, Nixon & Zimmerman, mgrs.)—Washington, D. C., Dec. 21-26, Baltimore, Md., 28-Jan. 2.
"Chinese Honeymoon" (S. S. Shubert, Nixon & Zimmerman, mgrs.)—Fort Worth, Tex., Dec. 28.
"Country Girl" (J. C. Duff, mgr.)—Montreal, Can., Dec. 21-26, Ottawa 28, 29, Kingston 30, Ogdensburg, N. Y., 31, Syracuse Jan. 1, Albany 2.
"Chaperons"—St. Paul, Minn., Dec. 20-26.
Daniels, Frank (C. B. Dillingham, mgr.)—N. Y. City Dec. 21-Jan. 2.
De Angeles, Jefferson (S. S. Shubert, Nixon & Zimmerman, mgrs.)—Louisville, Ky., Dec. 21-23, Nashville, Tenn., 24, Memphis 25, 26.
Davis Musical Extravaganza (R. Wade Davis, mgr.)—Springfield, Mass., Dec. Jan. 1, 2.
English Grand Opera (Henry W. Savage, mgr.)—N. Y. City Dec. 21-Jan. 23.
Earle, Virginia, (George R. White, mgr.)—Baltimore, Md., Dec. 21-26, Montreal, Can., 28-Jan. 2.
Edwardes, Paula (S. S. & Lee Shubert, mgrs.)—N. Y. City Dec. 21, indefinite.
"Fortune Teller" (Milton & Sargeant Aborn, mgrs.)—Stratford, Can., Dec. 23, London 25, Hamilton 26.
"Florodora" (Fisher & Ryley, mgrs.)—Chicago, Ill., Dec. 21-26, Marion, Ind., 31.
Grand Opera (Heinrich Conried, mgr.)—N. Y. City Dec. 21, indefinite.
Glaser, Lulu, Opera (F. C. Whitney, mgr.)—San Francisco, Cal., Dec. 21-26, Salt Lake City, U., 29, 20, Pueblo, Col., Jan. 1, Colorado Springs 2.
Grau Comic Opera (Jules Grau, mgr.)—Dubuque, Ia., Dec. 25, Davenport 27, Cedar Rapids 30.
"Girl from Dixie" (S. S. Shubert, Nixon & Zimmerman, mgrs.)—N. Y. City Dec. 21, indefinite.
Hopper, De Wolf (F. R. Reynolds, mgr.) Minneapolis, Minn., Dec. 20-23, St. Paul 24-26, Milwaukee, Wis., 27-30, Lafayette, Ind., 31, Indianapolis Jan. 1, 2.
Held, Anna (F. Ziegfeld Jr., mgr.)—N. Y. City Dec. 21, indefinite.
Kilties Band (T. P. J. Power, mgr.)—Detroit, Mich., Dec. 21-27, Flint 28, Saginaw 29, Bay City 30, Greenville, mat., and Alma 31, Ludington Jan. 1, Manistee 2, 3.
"King Dodo" (Henry W. Savage, mgr.)—Springfield, Ill., Dec. 25, Peoria 26, Galesburg 28, Burlington, Ia., 29, Keokuse 30, Hannibal, Mo., 31.
"Mother Goose" (Klaw & Erlanger, mgrs.)—N. Y. City Dec. 21, indefinite.
"Miss Bob White" (Nixon & Zimmerman, mgrs.)—Baltimore, Md., Dec. 21-26.
"Messenger Boy" (George D. Sweet, mgr.)—New Hampton, Ia., Dec. 25, Osage 26, Cresco 28, West Union 29, Oelwein 30, Manchester 31, Waterloo Jan. 1, Reinbeck 2.
Nashville Students (Joe Becker, mgr.)—Chester, Ill., Dec. 23, Pinckneyville 24, Duquoin 25, Anna 26, Mound City 28, Fulton Ky., 29, Cape Girardeau, Mo., Jan 1.
Olympia Opera—Spokane, Wash., Jan. 1, ...
"Peggy from Paris" (Henry W. Savage, mgr.)—Denver, Col., Dec. 21-26, Omaha, Neb., 28, 29, Fort Dodge, Ia., 30, Des Moines Jan. 1.
"Prince of Pilsen," Eastern (Henry W. Savage, mgr.)—Beaver Falls, Pa., Dec. 24, Mansfield, O., 25, Marion 26, Lima 28, Piqua 29, Springfield 30, Dayton 31.
"Prince of Pilsen," Western (Henry W. Savage, mgr.)—New Orleans, La., Dec. 20-26, Mobile, Ala., 28, 29, Montgomery 30, Chattanooga, Tenn., 31, Knoxville Jan. 1, Asheville 2.
"Princess Chic" (John P. Slocum, mgr.)—Pittsburg, Pa., Dec. 21-26, Washington, D. C., 28-Jan. 2.
"Runaways" (S. S. Shubert, Nixon & Zimmerman, mgrs.)—N. Y. City Dec. 21-26, Brooklyn, N. Y., 28-Jan. 2.
Sykes, Jerome (Klaw & Erlanger, mgrs.)—Chicago, Ill., Dec. 20-Jan. 2.
Scheff, Fritzi (C. B. Dillingham, mgr.)—N. Y. City Dec. 21-Jan 9.
"Sultan of Sulu" (Henry W. Savage, mgr.)—Cincinnati, O., Dec. 21-26, St. Louis, Mo., 27-Jan. 2.
"Silver Slipper" (John C. Fisher, mgr.)—Detroit, Mich., Dec. 21-26, Pittsburg, Pa., 28-Jan. 2.
"Silver Slipper" (John C. Fisher, mgr.)—Kansas City, Mo., Dec. 20-26, Leavenworth, Kan. 28.
"Show Girl" (B. C. Whitney, mgr.)—Rochester, N. Y., Dec. 21-26, Philadelphia, Pa., 28-Jan. 2.
"Storks" (W. W. Tillotson, gen. mgr.)—La Crosse, Wis., Dec. 21, Dubuque, Ia., 22, Des Moines 23, 24, Davenport 25, Keokuk 26, Terre Haute, Ind., 28, Decatur 29, Peru 30, Fort Wayne 31, Toledo, O., Jan. 1, 2.
"Sleepy King" (Al. W. Walle, mgr.)—Lincoln, Neb., Dec. 25, 26.
"Three Little Maids" (Charles Frohman & George Edwardes, mgrs.)—N. Y. City Dec. 21-26, Brooklyn, N. Y., 28-Jan. 2.
"Tenderfoot" (W. W. Tillotson, gen. mgr.)—Boston, Mass., Dec. 21-26, Washington, D. C., 28-Jan. 2.
"Telephone Girl"—Indianapolis, Ind., Dec. 21-23.
Van Studdiford, Grace (F. Ziegfeld Jr., mgr.)—N. Y. City Dec. 21-Jan. 2.
Wilson, Francis (Nixon & Zimmerman, mgrs.)—Philadelphia, Pa., Dec. 21-Jan. 9.
Wells-Dunne-Harlan Musical Comedy (Jake Wells, mgr.)—Birmingham, Ala., Dec. 21-26, Atlanta, Ga., 28-Jan. 2.
Wills Musical Comedy (W. Gray, mgr.)—Shreveport, La., Dec. 21-23.
"Wizard of Oz," A (Hamlin & Mitchell, mgrs.)—Boston, Mass., Dec. 21-Jan. 2.
"Wizard of Oz," B (Hamlin & Mitchell, mgrs.)—Keokuk, Ia., Dec. 23, Fort Madison 24, Burlington 25, Davenport 26, Rock Island, Ill., 28, Cedar Rapids, Ia., 29, Marshalltown 30, Oskaloosa 31, Ottumwa Jan. 1, Iowa City 2.
"Yankee Consul" (Henry W. Savage, mgr.)—Chicago, Ill., Dec. 21-Jan. 9.

VARIETY.

Americans (W. B. Watson, mgr.)—Fall River, Mass., Dec. 24-26, Boston 28-Jan. 2.
Bryant's Burlesquers (Harry C. Bryant, mgr.)—St. Paul, Minn., Dec. 20-26, Chicago, Ill., 27-Jan. 2.
Blue Ribbons (Jack Singer, mgr.)—Newark, N. J., Dec. 21-26, N. Y. City 28-Jan. 2.
Bowery Burlesquers, Hurtig & Seamon's (Joe Hurtig, mgr.)—Boston, Mass., Dec. 21-26, N. Y. City 28-Jan. 2.
Bohemians (Thomas W. Miner, mgr.)—Fall River, Mass., Dec. 21-23, N. Y. City 28-Jan 2.
Bon Tons (Ed. F. Rush, mgr.)—Scranton, Pa., Dec. 21-23, Reading 24-26, N. Y. City 28-Jan. 2.
Brigadiers (Harry Martell, mgr.)—Chicago, Ill., Dec. 20-26, Milwaukee, Wis., 27-Jan. 2.
City Sports (Phil Sheridan, mgr.)—Providence, R. I., Dec. 21-26, Boston, Mass., 28-Jan. 2.
Cracker Jacks (Robert Manchester, mgr.)—St. Joseph, Mo., Dec. 22, 23, Chicago, Ill., 27-Jan. 2.
Cherry Blossoms (Butler, Jacobs & Lowery, mgrs.)—Toronto, Can., Dec. 21-26, Rochester 28-Jan. 2.
Devere's, Sam—Chicago, Ill., Dec. 21-26, Detroit, Mich., 27-Jan. 2.
Dainty Duchess (L. Lawrence Weber, mgr.) Milwaukee, Wis., Dec. 20-26, Minneapolis, Minn., 27-Jan. 2.
Devil Daughters—Brooklyn, N. Y., Dec. 21-26.
Fay Foster Burlesquers (Joseph Oppenheimer, mgr.)—Boston, Mass, Dec. 21-26.
Gay Morning Glories (Sam A. Scribner, mgr.)—Cleveland, O., Dec. 21-26, Buffalo, N. Y., 28-Jan. 2.
Gay Masqueraders (Eugene Wellington, mgr.)—Brooklyn, N. Y., Dec. 21-Jan. 2.
High Rollers (A. H. Woodhull, mgr.)—Pittsburg, Pa., Dec. 21-26, Cincinnati, O., 27-Jan. 2.
High Flyers—Fall River, Mass., Dec. 21-23, Lowell 24-26.
Innocent Maids (T. W. Dinkins, mgr.)—New Castle, Ind., Dec. 23, Dunkirk 24, Elwood 25, Alexandria 26, Hartford City 28, Montpelier 29, Logansport 30, Kokomo 31, Marion Jan. 1, 2.
Irwin's, Fred, Big Show—Philadelphia, Pa., Dec. 21-26, Baltimore, Md., 28-Jan. 2.
Indian Maidens (Frank B. Carr, mgr.)—Lowell, Mass., Dec. 21-23, Brockton 24-26, Springfield 28-30, Fall River 31-Jan. 2.
Imperials (Harry W. Williams Jr., mgr.)—St. Louis, Mo., Dec. 20-26, Kansas City 27-Jan. 2.
Jolly Grass Widows (Robert Fulton, mgr.) N. Y. City Dec. 21-26, Jersey City, N. J., 28-Jan. 2.
Knickerbockers (Louis Robie, mgr.)—Boston, Mass., Dec 28-Jan. 2.
Kentucky Belles (Whalien Brothers, mgrs.) Rochester, N. Y., Dec. 21-26, Albany 28-30, Troy 31-Jan. 2.
London Belles, Rose Sydell's (W. S. Campbell & J. H. Curtin, mgrs.)—Louisville, Ky., Dec. 20-26, Indianapolis, Ind., 28-Jan. 2.
Lafayette, the Great (T. G. Lafayette, mgr.)—Connelsville, Pa., Dec. 25, Greensburg 26, Oil City 28, New Castle 29, East Liverpool, O., 30, Rochester, Pa., 31, Bellaire, O., Jan. 1.
Merry Maidens (Butler, Jacobs & Lowery, mgrs.)—Indianapolis, Ind., Dec. 21-26, St. Louis, Mo., 27-Jan. 2.
Majestics (Fred Irwin, mgr.)—Brooklyn, N. Y., Dec. 21-26, Newark, N. J., 28-Jan. 2.
Moonlight Maids (Charles Franklin, mgr.)—Detroit, Mich., Dec. 20-26, Cleveland, O., 28-Jan. 2.
Mildred & Rouclere (Frank Fox, mgr.)—Spartansburg, S. C., Dec. 23, Charlotte, N. C., 26.
Metropolitan (Gay & Crosman, mgrs.)—Watertown, So. Dak., Dec. 25.
Night on Broadway (Harry Morris, mgr.)—Cincinnati, O., Dec. 20-26, Louisville, Ky., 27-Jan. 2.
New York Star Specialty (Lou Hommer, mgr.)—Mount Vernon, N. Y., Dec. 28-Jan. 2.
Oriental Burlesquers (Thomas McCready, mgr.)—Logansport, Ind., Dec. 23, Marion 24, 25, 26.
Orpheum Show, Martin Beck's—San Francisco, Cal., Dec. 20-Jan. 2.
Parisian Widows (L. Lawrence Weber, mgr.)—Buffalo, N. Y., Dec. 21-26, Toronto, Can., 28-Jan. 2.
Reeves', Al.—Philadelphia, Pa., Dec. 21-26, Scranton 28-30, Reading 31-Jan. 2.
Rose Hill English Folly (Rice & Barton, mgrs.)—N. Y. City Dec. 21-26, Paterson, N. J., 28-Jan. 2.
Rentz-Santley (Abe Leavitt, mgr.)—N. Y. City Dec. 21-26, Philadelphia, Pa., 28-Jan. 2.
Rice & Barton's Big Gaiety—Washington, D. C., Dec. 21-26, Pittsburg, Pa., 28-Jan. 2.
Reilly & Wood's (Pat Reilly, mgr.)—Minneapolis, Minn., Dec. 20-26, St. Paul 27-Jan. 2.
Runaway Girls (P. S. Clark, mgr.)—Paterson, N. J., Dec. 21-28.
Trans-Atlantics (Hurtig & Seamon's (E. J. Cohn, mgr.)—N. Y. City Dec. 21-Jan. 2.
Tiger Lillies (W. N. Drew, mgr.)—Albany, N. Y., Dec. 21-23, Troy 24-26, Montreal, Can., 28-Jan. 2.
Trocaderos (Waldron & Bryant, mgrs.)—N. Y. City Dec. 21-26, Philadelphia, Pa., 28-Jan. 2.
Thoroughbreds (Frank B. Carr, mgr.)—Montreal, Can., Dec. 21-26, Worcester, Mass., 28-Jan. 2.
Utopians (T. W. Dinkins, mgr.)—Baltimore, Md., Dec. 21-26, Washington, D. C., 28-Jan. 2
Vanity Fair (Harry Hill, mgr.)—Kansas City Mo., Dec. 20-26, Des Moines, Ia., 28-30.
World Beaters (J. Herbert Mack, mgr.)—Jersey City, N. J., Dec. 21-26, Brooklyn, N. Y., 28-Jan. 2.
Zazell & Vernon's Comedians—Clinton, Ia., Dec. 25, Peoria, Ill., 27, Keokuk, Ia., 28, Davenport 30, Burlington Jan. 1, Fort Madison 2.

MINSTRELS.

Adams, Frank—Portland, Ind., Dec. 25.
Barlow & Wilson's (Lawrence Barlow, mgr.)—Spencer, Ind., Dec. 23.
Culhane, Chace & Weston's (Will E. Culhane, mgr.)—Belfast, Me., Dec. 23, Togus 24, Waterville 25, Augusta 26, Brunswick 28, Boothbay Harbor 29, Vinalhaven 30, Camden 31.
Dockstader's, Lew (James H. Decker, mgr.)—Philadelphia, Pa., Dec. 21-26, Trenton, N. J., 31, Jan. 1.
Field's, Al. G. (J. M. J. Kane, mgr.)—Zanesville, O., Dec. 25, New Philadelphia 26, Canton 28, Akron 29, Youngstown 30, Meadville, Pa., 31, Erie Jan. 1, Sharon 2.
Faust, Ted E. (G. D. Cunningham, mgr.)—Scranton, Miss., Dec. 21, Hattiesburg 22, Laurel 23, Yazoo City 25, Lexington 26, Greenwood 28.
Gorton's (C. C. Pearl, mgr.)—Washington, Pa., Dec. 24, Wanesburg 25, Irwin 26, Belle Vernon 30.
Haverly's (Wm. F. Riley, mgr.)—Pueblo, Col., Dec. 25, 26, Central City 27, Greeley 28, North Platte, Neb., 29, Hastings 30, Grand Island 31, Sioux City, Ia., Jan. 1.
Hi Henry's—Troy, N. Y., Dec. 25.
Kersands', Billy (Smith & Thompson, mgrs.)—Pittsburg, Pa., Dec. 23, Winsboro 24, Shreveport, La. 25.
Richards & Pringle's (Rusco & Holland, mgrs.)—Galveston, Tex., Dec. 23, Houston 24, Brenham 25, Navasota 26, Caldwell 28, Belton 29, Temple 30, Cleburne 31, Gainsville Jan. 1, Ardmore, Ind. Ter., 2.
Sun's (Gus Sun, mgr.)—Denton, Tex., Dec. 23, Tyler 25, San Antonia 28, Austin 29, Hillsboro 30, Waxahachie 31, Abilene Jan. 1, El Paso 2.
Trousdale Brothers'—Nebraska City, Neb., Dec. 23, Brownville 24, Stella 25, Hiawatha, Kan., 26, Troy 28, Savannah, Mo., 29, Maryville 30, Albany 31, Bethany Jan. 1, Pattonsburg 2.
Vogel's (John W. Vogel, mgr.)—N. Y. City Dec. 21-24, Poughkeepsie, N. Y., 25, Ossining 26, Peekskill 28, Hudson 29, Pittsfield, Mass., 30, North Adams 31, Schenectady, N. Y., Jan. 1, Cohoes 2.
West's, W. H.—Marshall, Ill., Dec. 24, Terre Haute, Ind., 25, Springfield 26.
Who, What, When—Monroe, Ark., Dec. 25, Corsicania 26, Monticello 28, Claridon 29, Stuttgart 30, Camden 31, Hope Jan. 1.

CIRCUSES.

Nickel Plate (W. H. Harris, mgr.)—Cordele, Ga., Dec. 23, Unadilla 24, Ashburn 25, Valdosta 26. Season ends and show remains there in Winter quarters until Feb. 27, When its next season begins.
Orrin Brothers—Merida, Mex., Dec. 21-Jan. 2.

MISCELLANEOUS.

Bostock's Trained Animal Arena (Frank C. Bostock, mgr.)—Philadelphia, Pa., Dec. 21, indefinite.
Brown's, E., Amusement Co.—Biloxi, Miss., Dec. 20-26, Jennings, La., 27-Jan. 2.
Coyle's Museum (E. R. Coyle, mgr.) — St. Louis, Mo., Dec. 21, indefinite.
Crystalplex Carnival (M. H. Walsh, mgr.)—Gloucester, Mass., Dec. 21-26, Nashua, N. H., 28-Jan. 2.
Hewett—Ellis, Kan., Dec. 21-23, Hays 24-26, Elsworth 28-30.
Hamnet's Pet Animal Show (F. Hamnet, mgr.)—Culpepper, Va., Dec. 23.
Harto, Leon (C. H. Henderson, mgr.)—Piper City, Ill., Dec. 23, 24, Paxton 25, 26, Minier 28, 29.
Knowles, The (Elmer E. Knowles, mgr.)—Athens, Ga., Dec. 31-Jan. 2.
Prescelle (Charles Hine, mgr.)—Spring Valley, N. Y., Dec. 21-Jan. 2.
Pickerts, Four (Willis Pickert, mgr.)—Hattiesburg, Miss., Dec. 24-30, Laurel Jan. 1-6.
Rostelle (W. C. Miller, mgr.)—Leslie, Mich., Dec. 21-23, Portland 24-26, Grand Ledge 28-30.
Zarbray, The—Peru, Ind., Dec. 21-23, Huntington 24-26.

Vaudeville Route List.

This list is made up as nearly accurate as it is possible to make a list of vaudeville bookings.

Adams, Jas. R., Casto, Lowell, Mass., Dec. 21-26.
Adeline & Rubber, Jacobs', Peoria, Ill., Dec. 21-Jan. 2.
Adgie & Lions, Casto, Lowell, Mass., Dec. 21-26.
Aherns, The, Empire, Butte, Mont., Dec. 21-26; Edison, Helena, 28-Jan. 2.
Ainsworth, Miriam, Keith's, Pawtucket, R. I., Dec. 21-26.
Alabama Comedy Four, Howard, Boston, Dec. 21-26.
Althea Twins, Watson's, Bkln., Dec. 21-26.
Albions, The, Salt Lake, Utah, Dec. 21-26.
Allen, Leon & Bertie, Pastor's, N. Y. C., Dec. 21-26.
Alburtus & Millar, Orpheum, San Fran., Dec. 20-Jan. 2.
Allen, Searl & Violet, Orpheum, N. O., Dec. 28-Jan. 2.
Allen Sisters, Chutes, San Fran., Dec. 21-26.
Alexis & Schall, Poli's, Bridgeport, Conn., Dec. 21-26.
Allen, Phyllis, Columbia, St. Louis, Dec. 21-26.
Almont & Dumont, Colonial, Cleveland, Dec. 21-26.
Aldrich, Chas. T., G. O. H., Indianapolis, Dec. 21-26.
Alez & Zola, Boston, Lowell, Mass., Dec. 21-26.
Ali & Pelser, Academy, Cumberland, Md., Dec. 28-Jan. 2.
Amorros, Proctor's, Newark, N. J., Dec. 21-26.
Amalia & Manola, Arcade, Seattle, Dec. 21-26.
Anderson & Briggs, G. H., Stamford, Conn., Dec. 21-26.
Armstrong & Wright, Haymarket, Chicago, Dec. 21-26; Columbia, St. Louis, 28-Jan. 2.
Arteeto, Orpheum, Bklyn., Dec. 21-26.
Arnim & Wagner, Orpheum, N. O., Dec. 21-26.
Arion Comedy Four, H. & B., Bklyn., Dec. 21-26.
Ashton, Margaret, Forester's, London, Eng., Dec. 21-26; Palace, Bow, London, 28-Jan. 2.
Asra, Columbia, Cincinnati, Dec. 20-26.
Avery & Hart, Poli's, Bridgeport, Conn., Dec. 21-26.
Baker & Lynn, Keith's Bijou, Phila., Dec. 21-26.
Bailey & Madison, Proctor's 23d St., N. Y. C., Dec. 21-26.
Barry, Mr. & Mrs. Jimmie, Proctor's 23d St., N. Y. C., Dec. 21-26.
Barrets (3), Keith's, Providence, R. I., Dec. 21-26.
Barnes' Animal Actors, Nelson, Springfield, Mass., Dec. 21-26.
Bartels, The, C. O. H., Chicago, Dec. 21-26.
Baggessens, The, Lisbon, Portugal, Dec. 21-Jan. 2.
Barrows-Lancaster Co., Olympic, Chicago, Dec. 21-26.
Bayes, Nora, Proctor's 125th St., N. Y. C., Dec. 21-26; Proctor's 58th St., 28-Jan. 2.
Barrington & Martell, Odeon, Baltimore, Dec. 21-26.
Barnes, Jessee, Sans Souci, Milwaukee, Dec. 21-26.
Baileys, The (2), Proctor's 5th Ave., N. Y. C., Dec. 21-26.
Beanos, The, Star, Holyoke, Mass., Dec. 21-26; Boston, Lowell, 28-Jan. 2.
Bentons, The, A. & S., Boston, Dec. 21-26.
Bentley, Musical, Casto, Fall River, Mass., Dec. 21-26.
Bennett, Ned, Bradenburgh's, Phila., Dec. 21-26.
Bernard & Monsor, A. & S., Boston, Dec. 21-26.
Bixley, Edgar, C. O. H., Chicago, Dec. 21-26.
Binns, Binns & Binns, G. O. H., Indianapolis, Dec. 21-26.
Bissonette & Newman, Arcade, Toledo, O., Dec. 21-26.
Blum, Bonn, Berr, Keith's, Boston, Dec. 21-26.
Blake, Harry & Flora, Middlesex, London, Dec. 28-Jan. 2.
Blanche, La Belle, Pastor's, N. Y., C., Dec. 21-26.
Bordeaux, Marie, Odeon, Baltimore, Dec. 21-Jan. 2.
Bowman & Wilson, Bradenburgh's, Phila., Dec. 21-26.
Bovay, Louis, Gem, Lynn, Mass., Dec. 21-26.
Bond, Frederic & Co., Keith's New, Phila., Dec. 21-26.
Bohee & Hyers, Howard, Boston, Dec. 21-26.
Browning, Mr. & Mrs., Proctor's 23d St., N. Y. C., Dec. 21-26.
Brewers, The, Sans Souci, Milwaukee, Dec. 21-26.
Bryant & Saville, Orpheum, New Orleans, Dec. 23-Jan. 2.
Brittons, The, Chutes, San Fran., Dec. 21-26.
Brown, Tom, Haymarket, Chicago, Dec. 21-26.
Brown, Harry, Proctor's 23d St., N. Y. C., Dec. 21-26.
Burks, Juggling, Hub, Woonsocket, R. I., Dec. 21-26.
Burto Bijou Circus, Keith's New, Phila., Dec. 21-26; Keith's, N. Y. C., 28-Jan. 2.
Burton & Brooks, C. O. H., Chicago, Dec. 21-26; Temple, Detroit, 28-Jan. 2.
Bush & Gordon, Proctor's 5th Ave., N. Y. C., Dec. 28-Jan. 2.
Burke & La Rue, Temple, Detroit, Dec. 21-26.
Bush, Frank, Keith's New, Phila., Dec. 21-26.
Byrne, John H. W., Duquesne, Pittsburg, Dec. 21-26.
Callahan & Mack, Keith's, Boston, Dec. 21-26.
Cahill, Wm., Keith's, N. Y. C., Dec. 21-26.
Capitaine, Alcide, C. O. H., Indianapolis, Dec. 21-26.
Carrie, Mac, Odeon, Baltimore, Dec. 21-26.
Campbell, Sisters, A. & S., Boston, Dec. 21-26.
Capell, Milly, Keith's, Providence, R. I., Dec. 21-26; Keith's, Boston, 28-Jan. 2.
Carlisle's Dogs and Ponies, Orpheum, Bklyn., Dec. 21-26.
Carlin & Otto, Empire, Cleveland, Dec. 21-26; Keith's New, Phila., 28-Jan. 2.
Carter & Giron, Avenue, Norfolk, Va., Dec. 21-26.
Carita, Proctor's 23d St., N. Y. C., Dec. 21-26.
Casad & De Venu, Crystal, Denver, Dec. 21-26; Crystal, Colorado Springs, 28-Jan. 2.
Carmon Troupe, Cook's, Rochester, N. Y., Dec. 21-26; Olympic, Chicago, 29-Jan 2.
Carlton & Terre, Orpheum, Utica, N. Y., Dec. 21-26; Pastor's, N. Y. C., 28-Jan. 2.
Carter, Mr. & Mrs. Carl, Sans Souci, Milwaukee, Dec. 21-26.
Caballos, The, Keith's New, Phila., Dec. 21-26.
Celeste, A. & S., Boston, Dec. 21-26.
Cherry & Bates, Casto, Fall River, Mass., Dec. 21-26; Casto, Lawrence, 28-Jan. 2.
Charles, Carl, Empire, Helena, Mont., Dec. 21-26; Edison, Charles, Carl, Edison, Helena, Mon., Dec. 21-26; Missoula, 28-Jan. 2.
Christie & Wills, Crystal, Milwaukee, Dec. 21-26.
Clinton & Wilson, Electric, Stillwater, Minn., Dec. 21-26.
Clemens & Cole, Keith's, Phila., Dec. 21-26.
Clifford, Billy S., Proctor's, Newark, N. J., Dec. 21-26; H. & S., N. Y. C., 28-Jan. 2.
Clayton, Jenkins & Jasper, Empire, Shepherd's Bush, London, Eng., Dec. 21-26; Empire, Holloway, 28-Jan. 2.
Clifford & Burke, H. & B., Bklyn., Dec. 21-26.
Clark & Temple, Temple, Detroit, Dec. 21-26; Olympic, Chicago, 28-Jan. 2.
Collette, Julia, A. & S., Boston, Dec. 21-26.
Couture & Gillette, Temple, Detroit, Dec. 21-26.
Conwell & Hunter, C. O. H., Chicago, Dec. 21-26.
Colby & Way, H. & B., Bklyn., Dec. 21-26.
Corbley & Burke, Keith's, N. Y. C., Dec. 21-26.
Collins & Hart, Tivoli, London, Eng., Dec. 21-Jan. 2.
Cole & Johnson, Circle, N. Y. C., Dec. 21-26.
Cole & Warner, Proctor's 23d St., N. Y. C., Dec. 21-26.
Cox, Ray, Sheedy's, New Bedford, Mass., Dec. 21-26.
Crimmins & Gore, Sheedy's, New Bedford, Mass., Dec. 21-26.
Cressy & Dayne, Shea's, Toronto, Can., Dec. 21-26.
Crane Bros. & Belmont, Colonial, Cleveland, Dec. 21-26.
Crane & Weaver, Weast's, Peoria, Ill., Dec. 21-26.
Crane, Mr. & Mrs. Gardner, Haymarket, Chicago, Dec. 21-26; Columbia, St. Louis, 28-Jan. 2.
Cushman, Holcombe & Curtis, Columbia, St. Louis, Dec. 21-26.
Dawson, Ely, Empire, Great Falls, Mon., Dec. 28-Jan. 2.
Daly, Tate & Ronan, Casto, Fall River, Mass., Dec. 21-26.
Day, Geo. W., Columbia, St. Louis, Dec. 21-26.
Daly, Dan H. & H., Bklyn., Dec. 21-26.
Dancing Violinist, Orpheum, Utica, N. Y., Dec. 28-Jan. 2.
Dagwell, Aurie, Empire, Cleveland, Dec. 21-26; Arcade, Toledo, 28-Jan. 2.
D's & D's, Fritz's, Portland, Ore., Dec. 21-26; Blazier's, Portland, 28-Jan. 2.
Delmore & Wilson, Empire, Liverpool, Eng., Dec. 21-28; Empire, Dublin, Ire., 28-Jan. 2.
De Graff Sisters, Casto, Lawrence, Mass., Dec. 21-26; Casto, Lowell, 28-Jan. 2.
Deveau, Hubert, Proctor's 5th Ave., Dec. 21-26.
Deave, Orpheum, Denver, Dec. 21-26.
De Lacey's, The, Edison, Tacoma, Wash., Dec. 21-26; Parlor, Everett, 28-Jan. 2.
Demonio & Belle, Gem, Lynn, Mass., Dec. 21-26.
Deveau & Deveau, Sheedy's, New Bedford, Mass., Dec. 21-26.
Delpsino & Delmore, Pastor's, N. Y. C., Dec. 21-26.
DeWitt, Burns & Torrance, Keith's, N. Y. C., Dec. 21-26; Keith's New, Phila., 28-Jan. 2.
De Ruiz & Granville, Novelty, Denver, Dec. 21-26.
Delmore & Lee, Howard, Boston, Dec. 21-26; Avenue, Pittsburg, 28-Jan. 2.
Diamond Quartette, Keith's Bijou, Phila., Dec. 21-26.
Doyle, Major, Casto, Fall River, Dec. 21-26.
Dolan & Lenhart, H. & B., Bklyn., Dec. 21-26.
Doherty Sisters, Empire, Belfast, Ire., Dec. 21-26; Empire, Dublin, 28-Jan. 2.
Doherty's Poodles, Empire, Hoboken, N. J., Dec. 20-26.
Dorian, Bertha, Orpheum, Terre Haute, Ind., Dec. 21-26.
Doyle, Leon, Novelty, Denver, Dec. 21-26.
Doyle, Edward, Rembrandt, Amsterdam, Hol., Dec. 21-Jan. 2.
Downs, T. Nelson, Keith's, Providence, R. I., Dec. 21-26; Orpheum, Bklyn., 28-Jan. 2.
Droles, Le, Howard, Boston, Dec. 21-26.
Drew, John E., Sheedy's, New Bedford, Mass., Dec. 21-26.
Dupre, Jeanette, Watson's, Bklyn., Dec. 21-26.
Dumitrescu, Van Auken & Vannerson, Orpheum, San Fran., Dec. 28-Jan. 2.
Du Boice Sisters, H. & B., Bklyn., Dec. 21-26.
Duponts, Musical, H. & S., N. Y. C., Dec. 21-26.
Earl & Wilson, Casto, Lowell, Mass., Dec. 21-26.
Eckhoff & Gordon, Orpheum, Fresno, Cal., Dec. 20-Jan. 2.
Eckert & Berg, Proctor's, Albany, N. Y., Dec. 21-26; Orpheum, Utica, 28-Jan. 2.
Edwards, Sam & Co., G. O. H., Indianapolis, Dec. 21-26; Columbia, Cincinnati, 28-Jan. 2.
Edouin & Edwards, Shea's, Buffalo, Dec. 21-26.
Eldridge, Press, Circle, N. Y. C., Dec. 21-26; Orpheum, Bklyn., 28-Jan. 2.
Eldora & Norine, Haymarket, Chicago, Dec. 21-26; Columbia, St. Louis, 28-Jan. 2.
Ellsworth, Mr. & Mrs. Harry, C. O. H., Chicago, Dec. 21-26.
Eltryn, Brooke, Crystal, Milwaukee, Dec. 21-26.
Emerson & Omega, Keith's New, Phila., Dec. 21-26.
Emmy's Dogs, Avenue, Detroit, Dec. 21-26.
Ernest, Chas., Shea's, Buffalo, Dec. 21-26.
Esmeralda, Chutes, San Fran., Dec. 21-26.
Evans, Robert, Crystal, Denver, Dec. 21-26.
Everett, Sisters, Standard, Houston, Tex., Dec. 21-Jan. 2.
Falke & Semon, Avenue, Detroit, Dec. 21-26; Colonial, Cleveland, 28-Jan. 2.
Faust Trio, Empire, Hoboken, N. J., Dec. 20-26.
Fantas (2), Star, Hamilton, Can., Dec. 28-Jan. 2.
Ferry, Chutes, San Fran., Dec. 21-26.
Felix & Barry, C. O. H., Chicago, Dec. 21-26.
Ferguson & Mack, Keith's New, Phila., Dec. 28-Jan. 2.
Fields & Hanson, Jeffers, Saginaw, Mich., Dec. 21-26; Main St., Peoria, Ill., 28-Jan. 2.
Fitzgerald, H. V., Orpheum, Bklyn., Dec. 21-26.
Firemen's Quintette, Circle, N. Y. C., Dec. 21-26.
Fields, Harry & Sadie, Casto, Fall River, Mass., Dec. 21-26; Casto, Lawrence, 28-Jan. 2.
Fischer & Wacker, Orpheum, Kansas City, Dec. 20-Jan. 2.
Fields, Florence, Sans Souci, Milwaukee, Dec. 21-26.
Fields & Martin, Howard, Boston, Dec. 21-26.
Fields & Ward, Keith's, N. Y. C., Dec. 21-26; Orpheum, Bklyn., 28-Jan. 2.
Fields, W. C., Empire Palace, Johannesburg, S. Af

Sanford Sisters, Casto, Lawrence, Mass., Dec. 21-26; Casto, Lowell, 28 Jan. 2.
Sandor Trio, Keith's, Providence, R. I., Dec. 21-26.
Sabine & Mullaney, Casto, Lowell, Mass., Dec. 21-26.
Saona, Colonial, Cleveland, Dec. 21-26.
Sansone & Delilah, Avenue, Detroit, Dec. 21-26.
Sabel, Josephine, Haymarket, Chicago, Dec. 21-26.
Santoro & Marlow, Crystal, Denver, Dec. 21-26.
Schenck Bros., Proctor's 23d St., N. Y. C., Dec. 21-26.
Schaefer & De Camp, Haymarket, Chicago, Dec. 21-26.
Schindler, George, Shea's, Toronto, Can., Dec. 21-26.
Seymour & Dupree, New Cross, London, Eng., Dec. 21-26; Stratford, London, 28 Jan. 2.
Seeback, Orpheum, Bkln., Dec. 21-26.
Seymour & May, Arcade, Toledo, O., Dec. 20-26.
Searles & Grose, Unique, Whatcom, Wash., Dec. 21-26; Electric, Vancouver, B. C., 28 Jan. 2.
Shean & Warren, Keith's, N. Y. C., Dec. 21-26.
Shaw, Allen J., Proctor's, Newark, N. J., Dec. 21-26.
Shaw, Mr. and Mrs. Larry, Keith's, N. Y. C., Dec. 21-26; Keith's, Phila., 28 Jan. 2.
Sherman's Dogs, Proctor's 5th Ave., N. Y. C., Dec. 21-26.
Silvers, The, Arcade, Toledo, O., Dec. 20-26.
Sidonia, Proctor's 5th Ave., N. Y. C., Dec. 21-26.
Sloane & Wallace, Mechanic, Salem, Mass., Dec. 21-26.
Smurl & Kessner, Shea's, Toronto, Can., Dec. 21-26.
Smith & Leslie, Casino, Lawrence, Mass., Dec. 21-26.
Smiths, Aerial, C. O. H., Chicago, Dec. 21-26.
Smith & Fuller, Empire, Hoboken, N. J., Dec. 20-26.
Smith & White, Casto, Lawrence, Mass., Dec. 21-26; Casto, Lawrence, 28 Jan. 2.
Smedley Sketch Club, Poli's, Bridgeport, Conn., Dec. 21-26.
Snyder & Buckley, Shea's, Buffalo, Dec. 21-26; G. O. H., Indianapolis, 28 Jan. 2.
Sorrosens (6), Bradenburgh's, Phila., Dec. 21-26.
Staley & Birbeck, Proctor's 2d St., N. Y. C., Dec. 28-Jan. 2.
Stetson, Walter, & Co., Chase's, Washington, Dec. 21-26.
Stuber, Fred S., Olympic, Chicago, Dec. 28-Jan. 2.
Strakosh, Mme. Avery, Keith's, N. Y. C., Dec. 21-26.
Stinson & Merton, Portland, Portland, Me., Dec. 21-26.
St. John & Le Fevre, Proctor's 125th St., N. Y. C., Dec. 21-26; Pastor's, N. Y. C., 28 Jan. 2.
Stevens, Kittie, Columbia, St. Louis, Dec. 21-26.
Stanley & Brockman, Avenue, Detroit, Dec. 21-26.
St. Ives, Flora, Empire, Colo. Springs, Col., Dec. 21-Jan. 2.
Sully, Lew, Haymarket, Chicago, Dec. 21-26.
Sully & Phelps, Pastor's, N. Y. C., Dec. 21-26.
Sullivan, Mark, Proctor's 5th Ave., N. Y. C., Dec. 21-26.
Sullivan & Pasquelena, C. O. H., Chicago, Dec. 21-26.
Swickard, Mr. & Mrs., Palace, Bradford, England, Dec. 21-26; Palace, Manchester, 28 Jan. 2.
Swedish Ladies Quintet, Shea's, Buffalo, Dec. 21-26.
Talbot & Rogers, Louisville, Ky., Dec. 21-26.
Taneans, The, Bradenburgh's, Phila., Dec. 21-26.
Taylor & Grant, Weast's, Peoria, Ill., Dec. 21-26.
Tennessen & Robinson, Bon Ton, Salt Lake, U., Dec. 21-26.
Thomas, Mr. & Mrs. Harry, Temple, Detroit, Dec. 21-26; Olympic, Chicago, 28 Jan. 2.
Theis, Lulu, Olympic, Chicago, Dec. 21-26.
Theo, Jack, Trio, Orpheum, Kansas City, Nev., Dec. 21-26.
Thurber, Leona, Avenue, Detroit, Dec. 21-26.
Tippell & Klument, Victoria, B. C., Dec. 21-26.
Tomson, May, Bradenburgh's, Phila., Dec. 21-26.
Trask & Rogers, Crystal, Milwaukee, Dec. 21-26.
Tsuda, H. & S., N. Y. C., Dec. 21-26.
Troubadour Four, Dewey, Minneapolis, Dec. 20-26.
Trask & Gladden, G. O. H., Indianapolis, Dec. 21-26; Columbia, Cincinnati, 28-Jan. 2.
Tyrell, Al. H., Chutes, San Fran., Dec. 21-26.
Tyler, Rosa Lee, Keith's New, Phila., Dec. 21-26.
Tyce & Jermon, Casto, Lowell, Mass., Dec. 21-26.
Turners, The, Atlantic Garden, N. Y. C., Dec. 21-26.
Union Gatling Guards, Proctor's 23d St., N. Y. C., Dec. 21-26.
Vardon, Reed & Shaw, Howard, Boston, Dec. 21-26.
Valesca, Empire, Hoboken, N. J., Dec. 20-26.
Vassar Girls (8), Shea's, Toronto, Can., Dec. 21-26.
Van Cleve & Du Crow, Proctor's 23d St., N. Y. C., Dec. 21-26.
Ver Vallan & Pearl, Gem, Lynn, Mass., Dec. 21-26.
Virno & Lara, Park, Worcester, Mass., Dec. 21-26; Casto, Fall River, 28 Jan. 2.
Ward & Ward, Coeur d'Alene, Spokane, Wash., Dec. 21-Jan. 2.
Ward & Curran, Keith's, Boston, Dec. 21-26.
Wayburn's Minstrel Misses, Circle, N. Y. C., Dec. 21-26.
Wallno & Marinette, Columbia, Cincinnati, Dec. 20-26.
Wayne & La Mar, Acme, Sacramento, Cal., Dec. 21-Jan. 2.
Waldon, Max, Olympic, Chicago, Dec. 21-26.
Watson, Harry, & Co., Proctor's, Newark, N. J., Dec. 21-26.
Westons, Musical, Watson's, Bkln., Dec. 21-26.
Weston, Raimond, Trio, Olympic, Chicago, Dec. 21-26.
Welson Troupe, Shea's, Buffalo, Dec. 21-26; Shea's, Toronto, Can., 28 Jan. 2.
Werner Amoros Troupe, Olympic, Chicago, Dec. 21-26.
Weltzell, James, Howard, Boston, Dec. 21-26.
West & Williams, Watson's, Bkln., Dec. 21-26.
Wee Van Sicklen, Grand, Roby, Norfolk, Va., Dec. 21-26; Bijou, Richmond, 28 Jan. 2.
White, Stuart & Co., Columbia, St. Louis, Dec. 21-26.
Whaleys, The, A. & S., Boston, Dec. 21-26.
White & Simmons, Columbia, Cincinnati, Dec. 21-26; Orpheum, N. O., 28 Jan. 2.
Williams & Welcom, Sheedy's, New Bedford, Mass., Dec. 21-26.
Willis Family, Keith's, Providence, R. I., Dec. 21-26.
Wilson & Davis, Keith's, Providence, R. I., Dec. 21-26.
Wilson, Max, Troupe, Sheas, Buffalo, N. Y., Dec. 21-26.
Wilson, Tony & Heloise, Proctor's, Newark, N. J., Dec. 21-26.
Williams, Gus, Pastor's, N. Y. C., Dec. 21-26.
Winters, Banks & Winona, Avenue, Detroit, Dec. 21-26; Colonial, Cleveland, 28 Jan. 2.
Wilton Bros., Keith's New, Phila., Dec. 21-26.
Wills & Barron, Weast's, Peoria, Ill., Dec. 21-26.
Winslow, Wynne, G. O. H., Indianapolis, Dec. 21-26.
Wilson, George, Orpheum, Bkln., Dec. 21-26.
Wilkes, Mattie & Co., Orpheum, San Fran., Dec. 20-26.
Wormwood's Circus, Proctor's, Newark, N. J., Dec. 21-26.
Wood & Ray, Columbia, St. Louis, Dec. 21-26; C. O. H., Chicago, 28 Jan. 2.
World & Kingston, Orpheum, Denver, Dec. 28-Jan. 2.
Wright, Mr. & Mrs. John B., Edison, Helena, Mont., Dec. 21-26; Edison, Missoula, 28 Jan. 2.
Yackley & Bunnell, Keith's, N. Y. C., Dec. 21-26.
Yankee Comedy Four, Avenue, Detroit, Dec. 21-26.
Young America Quintette, New Oxford, Middlesborough, Eng., Dec. 21-Jan. 2.
Yorke & Adams, Keith's, Providence, R. I., Dec. 21-26.
Yvette, Sheedy's, New Bedford, Mass., Dec. 21-26.
Zimmerman, Al. & Pearl, Globe, Billings, Mont., Dec. 21-30.
Zink, Adolph, H. & S., N. Y. C., Dec. 21-26.
Zimmermann, Tony, Forst Keller, Milwaukee, Dec. 21-26

KENTUCKY.

Louisville.—Macauley's Theatre (John T. Macauley, manager).Mrs. Langtry came Dec. 14-16, presenting "Mrs. Deering's Divorce." "Soldiers of Fortune" followed 17-19, drawing fair audiences. Coming: Jeff. De Angelis 21-23, "Mrs. Wiggs, of the Cabbage Patch," 24-26.

MASONIC THEATRE (Chas. A. Shaw, manager).—West's Minstrels, week of 14, attracted crowded houses at every performance. "Quincy Adams Sawyer" 21-26.

AVENUE THEATRE (Chas. A. Shaw, manager).—"The Way of the Transgressor" captured the hearts of the lovers of melodrama to such an extent that the house was crowded during the engagement. "The Minister's Daughters" 20-26.

BUCKINGHAM THEATRE (Whallen Bros., managers).—Merry Maiden Burlesque Co. gave a fine performance during week of 13, playing to big houses. Rose Sydell's London Belles 20-26, Harry Morris' Night on Broadway 27 and week.

IMPORTANT NEW LAW

Enacted in Canada, Affecting the Admission of Theatrical Printing.

THE CLIPPER is in receipt of the following communication, which is self explanatory:

"The Canadian government have recently enacted a law in reference to the admission of theatrical printing into Canada, which is of a most important character, and I think that it would be advantageous for managers contemplating playing Canada to learn the particulars of this new law, and thereby save themselves considerable trouble and expense.

"In October, 1903, an amendment was made to the customs regulations in reference to prohibited goods, and at the present time the law stands as follows:

"'SCHEDULE C. Prohibited Goods, 636.—Books, printed paper, drawings, paintings, prints, photographs or representations of any kind of a treasonable or seditious, or of an immoral or indecent character, also *posters and handbills depicting scenes of crime or violence.*'

"I might say that this law is being rigidly enforced here, more particularly through the efforts of ministerial associations, and already some seizures of melodramatic paper have been made.

"Therefore I think that it would be advisable for all managers playing Canada to only ship in block work and pictorial printing which does not in the *least* show crime or violence. This will save local managers considerable trouble, and will save paper for the companies. Yours, etc.,

R. J. BIRDWHISTLE, Representative
J. B. SPARROW THEATRICAL AND AMUSEMENT CO., Limited,
Grand Opera House, Ottawa, Can., Dec. 16, 1903."

—Rex Leslie Kingdon has joined the Lennon Theatre Co. for juveniles.

NEW YORK CITY.

Review and Comment.—The usual falling off in business immediately preceding the Christmas holidays was noticeable during the past week, but, all things considered, the local managers had little of which to complain. The openings Monday night, Dec. 14, included the following: At the NEW YORK THEATRE, the first metropolitan production of "Dorothy Vernon, of Haddon Hall," a four act play, dramatized by Paul Kester from Charles Major's novel of the same title, Bertha Galland being in the stellar role; at the MADISON SQUARE THEATRE, the first New York City presentation of "A Girl from Dixie," a two act musical play, by Harry B. Smith; at PROCTOR'S FIFTY-EIGHTH STREET THEATRE, "Her First False Step," a five act play, by Joseph Le Brandt (also a New York premier); at the CRITERION THEATRE, a revival of "Lord and Lady Algy," by William Faversham; at the ACADEMY OF MUSIC, an elaborate revival of "'Way Down East," and at the FOURTEENTH STREET THEATRE, a revival of "The Corsican Brothers," by Robert B. Mantell.....At the PRINCESS THEATRE, Tuesday night, 15, Kyrle Bellew put on "The Sacrament of Judas," a one act play, by Louis Tiercelin, as a curtain raiser. It was the first presentation of the work in New York.....At the IRVING PLACE THEATRE, Thursday night, 17, "Monna Vanna," a three act play, by Maurice Maeterlinck, received its first presentation in German in New York.....As evidence that there are those who do not believe New York has as many theatres as it can support, plans were filed during the week for a new theatre, to be erected on Eighty-sixth Street, east of Lexington Avenue. If all of the new houses promised are really erected, this city will have half a dozen amusement resorts added to its already large list next season.....The innovation of women ushers at the MAJESTIC THEATRE did not prove a success. On Wednesday afternoon, 16, they made their first appearance. There were eight of them. On Thursday night only three of this number reported for duty, and at the performance Friday evening the male ushers had resumed their old places, the management deciding that the scheme was not a success. According to the statement given out by the press agent, the "mashers" annoyed the young women so much that they found it impossible to continue at the work and retain their self respect. Whatever the reason may have been, the return to male ushers was a wise move. In a theatre, more than most any other public place, there are times when masculine strength and cool headedness is essential to the saving of human lives. Women, in the case of danger, are, as a rule, apt to become panic stricken, while men, trained and disciplined, rarely do so. In case of a fire in a theatre women ushers would be likely to add their quota to the frantic rush made by a panic stricken audience, while there are instances on record where male ushers, together with other theatre attaches, have done much to quiet an audience and aid in the successful emptying of a resort with little or no disturbance. It is a fact that women ushers are employed by some theatre managers in other cities, but the wisdom of it is surely to be questioned....The bills at the METROPOLITAN OPERA HOUSE for the fourth week of grand opera, ending Dec. 19, were: Monday night, 14, "I Pagliacci" and "Cavalleria Rusticana," each with the same cast as those of the previous week. Wednesday night, 16, "Rigoletto," with Mme. Sembrich as Gilda, Enrico Caruso as Il Duca, Sig. Scotti as Rigoletto, and Mme. Homer as Maddalena. Friday night, 18, "Lohengrin," cast the same as the previous week. Saturday afternoon, 19, "Aida," with Mme. Homer as Amneris, Sig. Caruso as Rhadames, and Sig. Campanari as Amonasro. Otherwise the cast was the same as when given previously. Saturday night, 19, "Tosca," cast as before.....The continued attractions for the week ending Dec. 19 were: William Gillette at the NEW LYCEUM, "A Japanese Nightingale" at DALY'S, Fritzi Scheff at the BROADWAY, "The County Chairman" at WALLACK'S, "Three Little Maids" at the GARDEN, Anna Held at the KNICKERBOCKER, "Whoop-Dee-Doo" at WEBER & FIELDS' MUSIC HALL, Maude Adams at the EMPIRE, Grace Van Studdiford at the LYRIC, "A Girl from Dixie" at the MADISON SQUARE, Bertha Galland at the NEW YORK, "'Way Down East" at the ACADEMY, Kyrle Bellew at the PRINCESS, "Babes in Toyland" at the MAJESTIC, "Sweet Kitty Bellairs" at BELASCO'S, the German stock company at the IRVING PLACE, "The Girl from Kay's" at the HERALD SQUARE, Frank Daniels at the VICTORIA, grand opera at the METROPOLITAN OPERA HOUSE, Charles Richman at the MANHATTAN, William Faversham at the CRITERION, Maxine Elliott at the SAVOY, Marie Tempest at the HUDSON, Robert B. Mantell at the FOURTEENTH STREET, the French company at the VAUDEVILLE, "Winsome Winnie" at the CASINO, "Whitewashing Julia" at the GARRICK, "Mother Goose" at the NEW AMSTERDAM, "Our New Minister" at the AMERICAN. Dramas by the F. F. Proctor stock companies, with added vaudeville features, were presented at PROCTOR'S FIFTH AVENUE and ONE HUNDRED AND TWENTY-FIFTH STREET.....The one week stands closing 19 were: Francis Wilson at the GRAND OPERA HOUSE, "Ten Nights in a Bar Room" at the THIRD AVENUE, "Wedded and Parted" at the MURRAY HILL, "Her First False Step" at PROCTOR'S FIFTY-EIGHTH STREET, Ethel Barrymore at the HARLEM OPERA HOUSE, Kate Claxton at WEBER & FIELDS' MUSIC HALL, "The King of Detectives" at the METROPOLIS, and "A Gentleman by Day, a Burglar by Night," at the STAR.....Variety entertainment was furnished at the CIRCLE, KEITH'S UNION SQUARE, PROCTOR'S TWENTY-THIRD STREET, TONY PASTOR'S, HURTIG & SEAMON'S, LION PALACE, MINER'S BOWERY, the DEWEY, MINER'S EIGHTH AVENUE, the LONDON, the OLYMPIC, and the ORPHEUM. HUBER'S MUSEUM presented the usual curios and vaudeville.

Princess Theatre (Sam S. Shubert, manager).—Kyrle Bellew presented on Tuesday evening, Dec. 15, "The Sacrament of Judas," a one act play, by Louis Tiercelin, for the first time in New York City, as a curtain raiser to "Raffles." The little play was given in England by Forbes Robertson last season, and was presented for the first time in this country on Dec. 1 last, by James O'Neill and his company, at Williamsport, Pa. It is a well constructed work, and proved of decided emotional strength, in spite of the fact that its theme is rather morbid and its conclusion a depressing one. Mr. Bellew's performance was most interesting, his character being that of a priest, which he played most convincingly. Frank A. Connor rendered most commendable service as a French count, while Frank McConnell, as the villain, and Clara Blandick, in a most sympathetic role, which she interpreted with distinction, were also worthy of individual mention. The cast: Jacques Bernez, Kyrle Bellew; Count of Kervern, Frank A. Connor; Chapin, Frank McCormack; Jean Guillon, Frank Roberts; Jeffik Guillon, Clara Blandick. "Raffles" is now in its ninth week.

Knickerbocker Theatre (Al. Hayman & Co., managers).—Anna Held, in "Mam'selle Napoleon," is now in her third week. On Monday, Dec. 14, a revised version of the piece was given for the first time, and the improvements made are noticeable. Frank Moulan, who played the role of Flute, on the opening night, 8, was compelled to retire from the cast after that performance, because of an injunction secured against him by Henry W. Savage. Dan McAvoy returned to the company 9, and has since played Flute, which part he created.

Majestic Theatre (George H. Nicolai, general manager).—"Babes in Toyland" is now in its eleventh week. On Wednesday, Dec. 16, the management of this house installed eight young women ushers on the ground floor. Only three of the young women reported for duty for the Thursday night performance, and the management abandoned the idea. Beginning Christmas afternoon, matinees will be given every day up to and including New Year's day.

Irving Place Theatre (Heinrich Conried, manager).—"Monna Vanna," Maeterlink's three act drama, was produced here Thursday evening, Dec. 17, with the following cast: Guido Colonna, Jul. Kobler; Marco Colonna, Franz Kierschner; Giovanna (Monna Vanna), Bertha Rocco; Prinzivalli, Alex. Rottmann; Trivulgio, Julius Haller; Borso, Hermann Gerold; Torello, Eugen Hohenwort; Vedio, Otto Meyer. The story is similar to that of "Lady Godiva, of Coventry," as it involves the sacrifice of a woman's honor for the salvation of the city, but in this case it is not a husband's whim. A Florentine soldier of fortune, who has the garrison of Pisa at his mercy, will withdraw if Monna Vanna, wife of the Pisan commander, is surrendered to him. Against the entreaties and reproaches of her husband, the woman undertakes the mission for the sake of her people. Prinzivaille, her captor, who turns out to be her old playmate, disarmed by her purity, abandons the intriguing Florentines whom he leads, and returns with her to Pisa, only to be thrown into prison. Monna Vanna has learned to love him more than her husband, and joins him in his dungeon as the final curtain falls.

Vaudeville Theatre (Charles Frohman, manager).—Mme. Charlotte Wiehe and her French company began their ninth week here Dec. 21, playing "Je Ne Sais Quoi" and "Tic-a-Tac" ("The Stammerer"). This is the last two weeks of the engagement. At three special school matinees, Dec. 16, 17 and 18, Mme. Wiehe and her company produced the two one act plays, "Tic-a-Tac" ("The Stammerer") and "Gringoire," and the pantomime, "L'Homme Aux Poupees." Mme. Wiehe, as the doll in the pantomime, gave especial delight to those in attendance.

Empire Theatre (Chas. Frohman, manager).—Maude Adams, in "The Pretty Sister of Jose," opened her seventh week Dec. 21. This is the last two weeks of the engagement.

American Theatre (Klaw, Erlanger & Weis, managers).—"Our New Minister" commenced its fourth week Dec. 21.

New Amsterdam Theatre (Klaw & Erlanger, managers).—"Mother Goose" is now in its fourth week.

Daly's Theatre (Daniel Frohman, manager).—"A Japanese Nightingale" is now in its sixth and last week. Ethel Barrymore, in "Cousin Kate," follows Dec. 28.

Huber's Museum (John H. Anderson, manager).—In anticipation of the usual holiday crowds here, Manager Anderson has prepared an attractive list of features for every floor of the big building. Krao is retained this week, and another important feature is the engagement of Mme. Valencia and her performing lions and panthers. There are also several other additions to the freak department. Business continues to the capacity, the cozy theatre always getting its share.

New Lyceum Theatre (Daniel Frohman, manager).—William Gillette, in "The Admirable Crichton," entered on his sixth week Dec. 21.

Lyric Theatre (Sam S. & Lee Shubert, managers).—Grace Van Studdiford, in "Red Feather," began her seventh week and last fortnight Dec. 21.

Garrick Theatre (Charles Frohman, manager).—"Whitewashing Julia," with Fay Davis, commenced its fourth week and last fortnight Dec. 21.

Victoria Theatre (Oscar Hammerstein, manager).—Frank Daniels, in "The Office Boy," entered on his eighth week and last fortnight Dec. 21.

Savoy Theatre (Charles Frohman, manager).—Maxine Elliott, in "Her Own Way," began her fourth and last week Dec. 21. "Glad Of It" follows.

Grand Opera House (John H. Springer, manager).—Fay Templeton, in "The Runaways," is this week's attraction.

Hudson Theatre (Henry B. Harris, manager).—Marie Tempest, in "The Marriage of Kitty," opened her fourth week Dec. 21.

Atlantic Garden (W. Kramer's Sons, managers).—Mlle. Arminta, in an acrobatic specialty; Elliott and Neff, comedy sketch team; the Lorre Trio, in an acrobatic comedy, entitled "A Night Lunch;" the Burkes, in a perch act; Margaret Scott, operatic soprano; Davis and Walker, colored comedy duo, are the attractions for this week. A specially strong bill has been arranged for the Christmas afternoon and evening performances.

Third Avenue Theatre (Martin J. Dixon, manager).—"Over Niagara Falls" is the attraction this week. The various fine scenic effects were applauded Monday, 21. The cast: Bert Bartlett, Robert Sanford; Asa Phillips, Mac M. Barne; Dick Phillips, Geo. L. Cox; Paul Frost, Frank Weed; Monsieur Provost, Gustave Neaville; Ephriam White, E. F. Settle; Starlight, Gustave Neaville; Michael Ryan, E. F. Settle; Sir Reginald Fitz Smythe, James Hodgson; Two Horns, Louis Pellegrini; War Horse, John Arthur; Eagle Eye, Ed. Franklin; Mlle. Madeline, Louise Reming; Mildren Roslyn, Vera Hamilton; Madge Roslyn, Mamie Keene; Bessie Starlight, Grace Thornton. Next week, "Two Little Waifs."

London Theatre (James H. Curtin, manager).—The Trocadero Burlesquers furnish the Christmas bill. The programme includes: "The Misfit Family," Joe Morris, Grace and Frank Graham, Belmont and O'Brien, Wink and Mack, Conlan, Ward, Dobbs and Leigh, and "Hiawatha." Next week, the Blue Ribbons.

Proctor's Fifth Avenue Theatre (J. Austin Fynes, general manager).—For the current week Augustus Thomas' comedy drama, "Alabama," is the stock offering, and the opening performances Monday, Dec. 21, were well attended. Verner Clarges, Gerald Griffin, Malcolm Williams and Lotta Linthicum deserve special praise for their work. The play was well mounted, and the entire production praiseworthy. The cast was: Colonel Preston, Verner Clarges; Colonel Moberly, Chas. M. Seay; Squire Tucker, Gerald Griffin; Captain Davenport, Malcolm Williams; Mr. Armstrong, John Westley; Lathrop Page, H. Dudley Hawley; Raymond Page, A. S. Howson; Decatur, Al. Roberts; Mrs. Page, Lotta Linthicum; Mrs. Stockton, Alice Gale; Carry Preston, Florence Reed; Atlanta Moberly, Loretta Healy. The vaudeville contingent included: Mark Sullivan, Orville and Frank, Shedman's trained animals, the Two Baileys, John Geiger, Sidonia, and Hubert De Veaux.

Proctor's Twenty-third Street Theatre (J. Austin Fynes, general manager).—The Eight Union Gatling Guards, who top the present week's bill, brought forth a novel and most effective act Dec. 16, with their illustration of army scenes at the front. The use of modern Gatling guns was shown, and the act in its entirety met with fully as marked approval as was accorded it on previous metropolitan offerings. A capital act was the one presented by the Schenck Brothers, head and hand balancers, with up-to-date feats, all of which were executed in a manner that brought them vigorously expressed approval. The Nichols Sisters, in their splendid black face contribution, created decided interest during every second of their act, while Mr. and Mrs. Jimmie Barry brought their skit, "A Skin Game," before most appreciative auditors. Bailey and Madison, of course, were very much in evidence in their line grotesque act, while Van Cleve and Du Crow, with the donkey, Pete, aroused laughter to a considerable extent. Mr. and Mrs. Browning gave a very timely sketch, "A Merry Xmas," which went with remarkable favor, and Edmund Gray told his bright stories with good result. Others were: Carita, in a high class and neat conjuring specialty; Cole and Warner, Dutch comedians; Harry Brown, whose coon songs always go well; Lyonette Sisters, duettists; the Laurette Sisters, musical specialty and acrobatic dancing. The kalatechnoscope and the stereopticon continue.

Miner's Eighth Avenue Theatre (Edwin D. Miner, manager).—Hurtig & Seamon's Transatlantics are here this week. It is a splendid organization, and on Dec. 21 a good sized audience greatly enjoyed the entertainment provided. Ed. F. Rush's Bon Tons next week.

Dewey Theatre (Sullivan & Kraus, managers).—The first appearance here this season, at the matinee, Dec. 21, of Fulton's Jolly Grass Widows, an organization that needed no introduction to the patrons of the Dewey, having established itself in popular favor in former seasons, packed this house to standing room. Mr. Fulton's company appears in a farcical extravaganza, in two acts, entitled "One Night and Gone," during which the acting and specialty strength of the entire company is given full scope, and with most excellent material produce an entertaining programme. There is plenty of comedy in the show, but it is to the musical excellence of the production that special praise is due. To sum it up, nothing better has been seen here in many seasons. Guy Rawson, Nat Fields, Joe E. Howard, Mae Hillard, Alex Carr, Marie Therese and Ruth Everett carried off first honors at the opening performance. The cast was: Michael McCann, Guy Rawson; Miss Boston, Grace Addison; Miss Chicago, Adelaide Walsh; Miss New York, Lillie Stork; Angeline, Bonnie Butler; Mabel, Nellie Montrose; Herr Schultz, Nat Fields; Miss Philadelphia, Frankie Clare; Millie Fi Fi, Alice Mason; Captain Oliver, Joe E. Howard; Miss Beckey Cohen, Mae Hillard; Issy Cohen, Alex Carr; Miss Moneybags, Marie Theresa; Miss Adventure, Ruth Everett. Executive staff for the Jolly Grass Widows: Robert Fulton, sole proprietor and manager; Gus W. Hogan, acting manager; Jos. E. Howard, stage director; Max Fehrman, musical director. Next week, the New Bowery Burlesquers.

Circle Theatre (Percy G. Williams, manager).—One of the best bills of the present season has been engaged by Manager Williams for this week, opening Dec. 21. It is headed by Ned Wayburn's Minstrel Misses, composed of seventeen young women, who present a condensed "first part." During the act they black up in full view of the audience, and make three changes of costume. It scored strongly on Monday, as it justly deserved to do. Other numbers on the bill are: Cole and Johnson, Joseph Maxwell's Quintet, Press Eldridge, Macart's monkey circus, Harding and Ah Sid, Newell and Niblo, Bertie Fowler, Mlle. Olive, and the vitagraph. Business continues to test the capacity of the cozy theatre.

Madison Square Theatre (Sam S. & Lee Shubert, managers).—Irene Bentley, in "A Girl from Dixie," opened her second week Dec. 21. Arnold Daly presented "Candida" at this house, matinee of Dec. 18, before a large audience, and there are matinees of this play on 21, 22 and 23.

Manhattan Theatre (Harrison Grey Fiske, manager).—Charles Richman, in "Captain Barrington," entered on his fifth week Dec. 21.

Garden Theatre (Charles Frohman, manager).—"Three Little Maids" opened its sixth week Dec. 21. Eleanor Robson, in "Merely Mary Ann," opens 28.

Wallack's (Mrs. Theo. Moss, manager).—"The County Chairman" is now in its fifth week.

Casino (Sam S. & Lee Shubert, managers).—Paula Edwardes, in "Winsome Winnie," began her fourth week Dec. 21.

Belasco Theatre (David Belasco, manager).—Henrietta Crosman, in "Sweet Kitty Bellairs," began her third week Dec. 21.

New York Theatre (Klaw & Erlanger, managers).—Bertha Galland, in "Dorothy Vernon, of Haddon Hall," entered on her second week Dec. 21.

Broadway Theatre (A. W. Dingwall, manager).—Fritzi Scheff, in "Babette," entered on her sixth week Dec. 21.

Criterion Theatre (Charles Frohman, manager).—William Faversham began his second and last week Dec. 21, in "Lord and Lady Algy." "The Other Girl" follows 29.

Herald Square Theatre (Charles Frohman, manager).—"The Girl from Kay's" entered on its eighth week Dec. 21.

Fourteenth Street Theatre (J. Wesley Rosenquest, manager).—Robert Mantell opened his second week, in "The Corsican Brothers," Dec. 21. This is the last week of the engagement. "Robert Emmet" follows Dec. 28.

Weber & Fields' Music Hall (Weber & Fields, managers).—"Whoop-Dee-Doo" entered on its fourteenth week Dec. 21. "Waffles, the Amateur Cracksman," is in its third week.

AT THE NEW YORK ART GALLERIES, on Dec. 17, was begun a sale of a collection of theatrical books, photographs, programmes, etc., formed by William Erastus Tefft, and offered by order of his executors. Among the objects sold was a first edition of Dunlap's "History of the American Theatre," a first edition of the dramatic works of James Sheridan Knowles, many programmes of special performances in old time New York theatres, and scrapbooks of interest to theatrical specialists.

PLANS FOR A NEW MUSIC HALL, to be reconstructed for Morris H. Hayman and others, out of the old church edifice at 139 and 143 West Forty-eighth Street, were filed Dec. 17.

Proctor's Fifty-eighth Street Theatre (J. Austin Fynes, general manager).—At this house "Deserted at the Altar," a play, in four acts, by Pierce Kingsley, was given its metropolitan premier Monday afternoon, Dec. 21, and attracted a sufficient number to comfortably fill the auditorium. The scenic effects are realistic, the situations thrilling, and the attempted recovery of the heroine and the timely freeing of the hero, leading to the ultimate rescue of the deserted bride, served to work the auditors up to a high pitch of enthusiasm. During the action of the play Nettie Trabaud introduced a clever singing and dancing turn, Marion Proctor was specially good in her singing, and Charles W. Young and C. Alexander Taylor caught the house with their songs and recitations. The cast throughout was good, and equal to the demands made upon them. Cast in full follows: Frank Creighton, W. E. Butterfield; Paul Darrow, Jos. L. Tracey; Jasper Daubs, Chas. W. Young; Bill Dorsey, John H. Smiley; Dave Murdock, Pierce Kingsley; Nuck McCafferty, C. Alexander Taylor; Captain Dean, George Hanson; Rev. Mr. Gulic, Frederick Kyle; the Sexton, Louis Elliott; Smooth Larry, Edward Walker; Foxy, Frank Le Clair; the Parson, Harry Casey; Messenger, William Snow; Nellie Dorsey, Ethel Milton; Mrs. Burgoyne, Jewell Darrell; Mrs. Dorsey, Adele Carlton; Mamie Reilley, Nettie Trabaud; Janey, Marion Proctor. Sunday's concerts, Dec. 20, attracted full houses, as usual, an acceptable bill being offered. Next week will be devoted entirely to vaudeville, headed by George Primrose, assisted by the Foley Bros., and a host of other good ones, matinees being given each day during the holiday week.

Murray Hill Theatre (Henry V. Donnelly, manager).—Charles Warner, in his powerful presentation of the principal character in "Drink," opened Monday, 21, to a well filled house. The company gave good support. Next week, "Rachel Goldstein."

Keith's Theatre (E. F. Albee, general manager).—A bill that is sure to prove attractive for holiday theatregoers was presented Dec. 21, to the usual big Monday audience. Topping the bill is the first production here of E. Rousby's electrical spectacular and musical novelty, entitled "In Paris." There are four scenes or stage pictures of Parisian life during the exposition of 1900. Electricity is relied upon to produce some very beautiful lighting effects and also in playing upon suspended musical instruments. It is a novelty, and as such is very welcome. Other features: Frank Keenan and company, in the comedy sketch, "The Actor and the Count;" Shean and Warren, the Quaker City Quartette, Fields and Ward, Mme. Avery Strakosh, Wm. Cahill, De Witt, Burns and Torrence, Kitamura Japanese Troupe, Mr. and Mrs. Larry Shaw, Rae and Benedetto, Yackley and Bunnell, Corbley and Burke, and the biograph.

Pastor's Theatre (Tony Pastor, manager).—Manager Pastor, in booking this week's show, was evidently aiming to fit the bright holiday season, and his aim was true and sure. The big audience of Monday, Dec. 21, laughed and applauded every act of the excellent bill which was made up as follows: The Orpheus Comedy Four, in character comedy, interspersed with songs; the Reed Birds, in a new comedy skit, by Dave Reed Jr., entitled "Dodging the Dodgers," and they scored their usual success; Gus Williams, the veteran comedian, in songs and stories; La Belle Blanche, Delphino and Delmore, Pongo and Leo, Gillihan and Murray, the Gagnoux, Norton and Russell, Leon and Bertie Allen, the Gardner Bros., John J. Sully and Blanche Phelps, Fred and Mazie Hobbs, and the American vitagraph.

Academy of Music (Gilmore & Tompkins, managers).—"'Way Down East" commenced its second week Dec. 21.

Miner's Bowery Theatre (Edwin D. Miner, manager).—The Rentz-Santley Co. are here this week with an interesting programme. Next week, the Bohemians.

BANQUET TO GEORGE J. KRAUS.—The Eastern Circuit Association of Vaudeville Managers of Burlesque Theatres and the Traveling Vaudeville Managers Association of America tendered a banquet to Manager Kraus, president of the Eastern circuit, at the Hoffman House, night of Dec. 15. They likewise presented him with a complete and costly silver service. The banquet followed an important meeting at the Fifth Avenue Hotel, just preceding the banquet, during which all existing business differences had been adjusted, and an agreement to continue for five years had been formed, tending to foster and promote peace and good will between the contracting parties of the two associations, upon the broad grounds of justice, equity and equality. Coming, as the members did, from a peace and harmony meeting of a few hours before, it was to be expected that the banquet would be symbolic of their afternoon's conclave, and that all were pleased with the result of their efforts was evidenced by the marked good fellowship which reigned from the Cape Cod oysters to the demi-tasse of the elegant banquet with which the members and their guests regaled themselves. Following the banquet Toastmaster Henry C. Jacobs, after a few appropriate remarks, introduced Mr. Kraus, who made an address of welcome to the traveling managers. This was followed in succession by speeches from Hon. Warren W. Foster, Thos. F. Grady, William Sulzer, Mitchell L. Erlanger and others. The officers of the Easter circuit are: Geo. J. Kraus, president; Richard Hyde, vice president; Jas. M. Curtin, secretary; Edwin D. Miner, treasurer. Members: G. H. Batcheller, Howard Brownell, William H. Buck, William S. Clark, W. A. Edwards, Alf. G. Harrington, Henry C. Jacobs, John G. Jermon, William Keller, Kline Bros., B. Leavitt, Thomas W. Miner, E. D. Stair, Clarence Updegraff and Charles H. Waldron. Officers of the Traveling Vaudeville Managers' Association: Sam A Scribner, president; Harry Morris, vice president; Maurice Jacobs, secretary; A. H. Woodhull, treasurer. Members: William Hallauf, J. H. Barnes, Charles Barton, Harry Bryant, Jess Burns, William S. Campbell, Frank B. Carr, Frank Calder, Peter S. Clark, Sam Devere, Thos. W. Dinkins, William M. Drew, Robert Fulton, Gus Hill, Ben Hurtig, Jules Hurtig, James Hyde, Fred Irwin, Henry C. Jacobs, David Kraus, Abe Leavitt, Jas. Lowry, J. Herbert Mack, Robert Manchester, Harry Martell, Thos. W. Miner, Joseph Openheimer, Al. Reeves, George Rice, Louis Roble, Joseph

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PROCTOR'S 23d ST. THEATRE.—Eccentric comedy is always a difficult matter to handle in order to avoid repetition of something that has already been done. Crimmins and Gore manage it well.—N. Y. MORNING TELEGRAPH, Nov. 11, 1903.

PROCTOR'S ALBANY. — The stunning vaudeville bill at Proctor's may be recorded as having come, been seen and conquered. Crimmins and Gore are the bright comedy stars with their side splitting sketch.—ALBANY TIMES UNION, Oct. 28, 1903.

PASTOR'S THEATRE has Crimmins and Gore in a clever musical comedy sketch.—N. Y. JOURNAL, Nov. 15, 1903.

EMPIRE, HOBOKEN. — The act which tickled the fancy of the audience was that of Crimmins and Gore. The offering takes the audience by storm.—OBSERVER, HOBOKEN, Nov. 23, 1903.

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2174	Milking Time on the Farm. (Comedy.)	22ft.
2176	Changing Seats in a Rowboat. (Comedy.)	32ft.
2177	A Tub Race	52ft.
2178	A Tub Race. Two Girls Run as One	19ft.
2179	Swimming Race.... Subject Two Girls	19ft.
2181	The Photographer's 4th of July. (Comedy.)	59ft.
2182	The Sleeper. (Comedy.)	55ft.
2183	Uncle Pete's Pipe. (Comedy.)	129ft.
2188	In a Manicure Parlor. (Comedy.)	56ft.
2189	No Liberties, Please. (Comedy.)	27ft.
2190	A Delusion. (Comedy.)	29ft.
2191	The Draped Model. (Club.)	28ft.
2194	Wrinkles Removed. (Comedy.)	26ft.
2195	In a Massage Parlor. (Comedy.)	26ft.
2196	The Rocking Chair Motor. (Com.)	47ft.
2198	Sweethearts. (Children.)	41ft.
2203	Around the Mulberry Bush. (Children.)	48ft.
2204	Water Nymphs. (Children.)	50ft.
2205	The Lawn Party. (Children.)	27ft.
2206	Wash Day in the Nursery. (Children.)	30ft.

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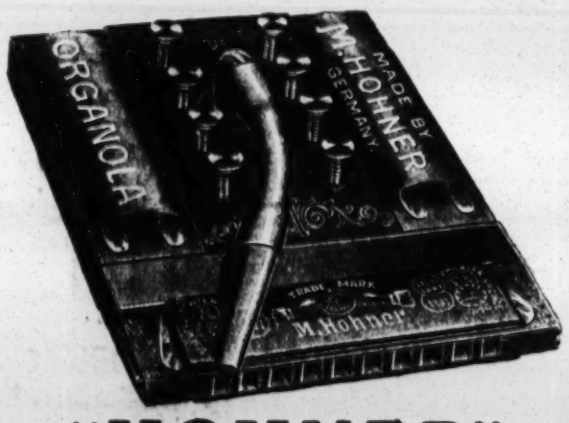

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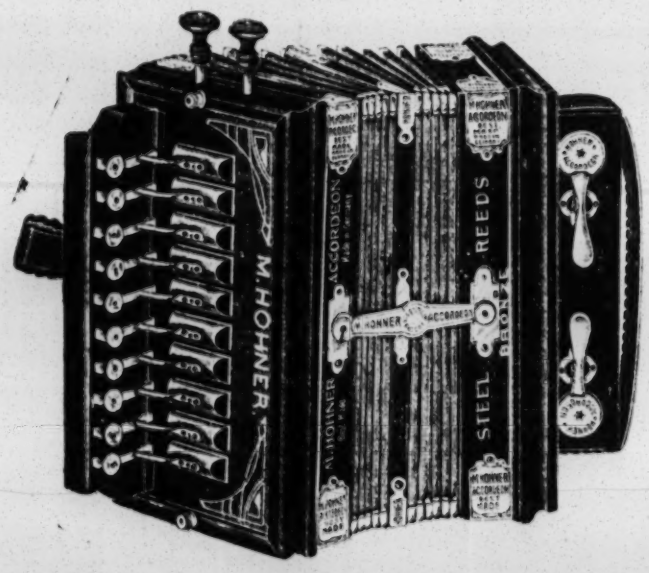

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(*Continued from Page 1052.*)

able to see grand opera in English for the next five weeks by the Henry W. Savage Grand Opera Co. The opening bill Monday, 21, was Verdi's "Othello." The opera was handsomely staged, and the singing was up to the standard by this capable organization. The cast included: Joseph Sheehan, Gertrude Rennyson, and other well known singers.

METROPOLIS (Henry Rosenberg, manager).—"The Queen of White Slaves" was offered for the approval of a large audience 21. Next week, Richard Buhler, in "Paul Revere."

STAR (Wm. T. Keogh, manager).—"The Evil Men Do" is the offering for this week, opening 21, to a packed house. Next week, "The Child Wife."

PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET THEATRE (J. Austin Fynes, general manager).—A capital production of "Monte Cristo" was offered at this house afternoon of 21, for the week. Paul McAllister and Jessie Bonstelle found favor in the leading roles. The vaudeville contributors are: The Four Rianos, Bedini and Arthur, Nora Bayes, and John E. Drew.

HURTIG & SEAMON'S MUSIC HALL (Ben Hurtig, manager).—A pleasing bill drew out a large crowd both afternoon and evening, 21. The bill includes: Girard and Gardner, Adolph Link, Midgley and Carlisle, the Musical Dumonts, Harris and Walters, Mazuz and Mazette, Vera King and Tsuda.

OLYMPIC (Thos. W. Valentine, manager).—Rice & Barton's Rose Hill English Folly Co. came direct from a downtown house and were most royally received 21 by a crowded house. The show is one of the best of its kind. Next week, Hurtig & Seamon's Transatlantics.

ORPHEUM (Dr. Leo Sommers, manager).—This house continues to hold its own, being well filled nightly. The offerings are up to the standard. This week's bill: Fisher and Clark, Cora Miskel and picks, Robert Carter Co., Four Casting Dunbars, Rita Raymond, Russell and Buckley, and the Five De Lucas.

Brooklyn.—At the Montauk (Isabel Sinn-Hecht, manager).—Henry Irving the current week, in his repertory. "Dante" met with applause on the opening night. Fay Templeton, in "The Runaways," enjoyed big business. "The Three Little Maids" next.

GRAND OPERA HOUSE (Lew Parker, manager).—"The Worst Woman in London" was greeted very enthusiastically Dec. 21. There are fourteen scenes, which makes the performance a very elaborate one. Ann Fairchild, who is a very clever woman, assumes the title role. "Ninety and Nine" last week made a record for the house. Next week, Charles Warner, in "Drink."

PARK (Nick Norton, manager).—Bob Fitzsimmons appears this week, in "Peck and His Mother-in-Law." Julia Gifford Fitzsimmons shares honors with the star. "Escaped from Sing Sing" did big business last week. "The Heart of a Hero" next week.

COLUMBIA (Dave A. Weis, manager).—"The Child Slaves of New York" is the Christmas offering, and it met with success 21. It is by Charles E. Blaney and Howard Hall, and they have given plenty of life to the production. There are four acts, each one very interesting. Last week good business prevailed. Next week, "To Be Buried Alive."

BIJOU (Will McAllister, manager).—This week Mrs. Spooner presents "Sweet Nell, of Old Drury," and it was well attended 21. Edna May Spooner appears in the title role, and does clever work. Augustus Phillips, as King Charles II, does excellent work. Harold Kennedy, as the actor friend of Nell, was well received. Jessie McAllister, as Lady Olivia, won applause, while other members of the company were seen to advantage. Last week the house was crowded at nearly every performance. Next week, "Our Cinderella."

PAYTON'S FULTON STREET (Corse Payton, manager).—This house was in darkness all last week on account of the illness of Mr. Payton, who was to appear in "The Prince of Liars." Mr. Payton was suddenly taken ill Sunday, 13. For the current week "The Prince of Liars" is announced, and Corse Payton was seen as the chief fun maker 21, and did clever work. W. A. Mortimer and Mr. Williams are well cast. Next week, "Jim, the Penman."

ORPHEUM (Percy G. Williams, manager).—Christmas seems to have very little affect on the attendance of this house, and an elaborate bill is presented. The Grand Opera Trio (Signor Abramoff, Edith Decker and William Zanter) are the headliners, in a scene from "Faust," which met with marked favor 21. Harry Linton and the Lawrence Sisters, in their skit, "Three of a Kind," made a big success. Others who entertained were: The Fleury Troupe of clever dancers, Artista, who made a hit last week, and is retained the current week; Harrigan, the tramp juggler, in his clever specialty; George Walton, minstrel comedian, who was very amusing in his monologue act; H. V. Fitzgerald, comedian; Carlisle's ponies, Seeback, bag puncher, and the train robbery in the vitagraph pictures.

HYDE & BEHMAN'S (Archie H. Ellis, manager).—The bill for the current week is most attractive. Dan Daly, the popular comedian, was given a big reception at the opening performance, 21. Tom Nawn and Co. are seen in "Pat and the Genii;" Dolan and Lenharr, in "Willie Off the Yacht;" Eva Mudge, in "The Ventriloquist and the Dancing Doll;" Colby and Way, in a novel act; the Avon Comedy Four, singers and dancers; Clifford and Burke, black face comedians; the Fred Gillette Trio, acrobats, and the bioscope.

WATSON'S COZY CORNER (W. B. Watson, manager).—Jeannette Dupre, who recently scored such a big success at this house, has been re-engaged for the current week. She appears with the popular comedian, E. B. Adams, in a new Spanish and vocal dancing number, which has been arranged by Mr. Adams for Miss Dupre. The Grunatho Sisters will be continued, and there is an attractive olio, besides the burlesque, "Are You a Buffalo?"

STAR (E. M. Gotthold, manager).—The Gay Masqueraders, with Ida Emerson at the head of the burlesque company. There are twenty special musical numbers, which met with favor. In the olio are: Post and Clinton, Benny Welch, Conroy and McFarland, Busch-De Vere Trio, and Annie Hart. Two laughable burlesques are presented—"The Wizard of Jersey" and "Aboard the Good Ship Jane."

AMPHION (S. H. Cohen, manager).—"The Rogers Brothers in London" 21-26. Their visit this year will be profitable, notwithstanding the counter attraction of Christmasside shopping. The opening house night of 20 was highly pleased. "The Runaways" next.

FOLLY (Bennett Wilson, manager).—"Wedded and Parted" has enough of that element dear to the hearts of the patrons to sidetrack people from their Christmas giving to drop in here. Business last week was good, considering the season of the year. Denman Thompson next, in "The Old Homestead."

GAYETY (James Clark, manager).—Irwin's Majestics, much improved since last here, begins a week's stay night of 20. "When I Was a King" and "King Dodo" are the burlesques. The girls are pretty and handsomely gowned, the musical numbers are tuneful and well sung. Good business last week. Gay Masqueraders week of 28.

PAYTON'S (Fred Andrews, manager).—"All the Comforts of Home" is this week's offering. Etta Reed Payton has the part of Evangeline Bender, and Kirk Brown plays young Hastings. All the other members of the company are in the cast. Business last week was big. "Vanity Fair" next.

NOVELTY (David Robinson, manager).—"Too Proud to Beg" began a week's stay here night of 20, under auspicious circumstances. The play is well produced. Good business last week. Next, "At Cripple Creek."

GOTHAM (Charles Williams, manager).—"The Great White Diamond" this week, with its many thrilling situations and its human mail bag and swing for life, and the realistic snow scene in the Sierra Nevada Mountains. Business last week was good. "From Rags to Riches" next.

LYCEUM (Louis Phillips, manager).—"Beware of Men" is this week's offering. Good business last week.

THEATRE UNIQUE (Frank B. Carr, manager).—The Devil's Daughter Co. this week. It has been here before to most satisfactory business. A three act musical and spectacular extravaganza, called "A Bohemian Beauty," is given, and the olio in the course of the play. Business continues good.

BUSHWICK MUSIC HALL (Wainstock & Michaels, managers).—This week's bill includes: The New York and Brooklyn Ladies' Basket Ball Teams, Tommy Burnett, the Vans, Rado and Bertman, Devine and Alma, Annie Morris, the Campbells. The performance concludes with the musical extravaganza, "One Night in a Bar Room," by the Casino Musical Extravaganza Co. Business continues satisfactory.

NEW JERSEY.

Newark.—Light business precedes the holidays.

NEWARK THEATRE (Lee Ottolengui, manager).—A grand spectacle is offered here for Christmas week in "Ben Hur." It was heralded with great acclaim, and fully realizes all expectations. The house was dark last week, preparing the stage for the big mechanical effects. "The Earl of Pawtucket" New Year's week.

COLUMBIA THEATRE (M. J. Jacobs, manager).—The Lamb Children, in "Two Little Waifs," form an appropriate Christmas attraction, and should enjoy a week of holiday business. "The Wayward Son" interested fair audiences last week. "The Stain of Guilt" will be here New Year's week.

EMPIRE THEATRE (H. M. Hyams, manager).—"The Child Wife" presents many touching scenes which should appeal strongly to the patrons here. "Zig Zag Alley" played, to moderate houses, week ending 19. Al. Wilson, in "A Prince of Tatters," comes New Year's week.

BLANEY'S THEATRE (Chas. E. Blaney, manager).—Mr. Blaney's own show, "For His Brother's Crime," will serve sensation in large portions to the holiday crowds this week. "Too Proud to Beg" received the usual attendance last week. "Sky Farm" is booked for New Year's week.

WALDMANN'S THEATRE (W. S. Clark, manager).—Christmas cheer is very much in evidence this week, with the first appearance of Hyde's Blue Ribbon Girls, who have caught on quickly. An opening and closing burlesque introduces a number of petite girls, with a smart olio as the meat of the sandwich. In this appear: The Folly Trio, Le Roy and La Vanlon, Frey and Fields, Orth and Fern, Cooke and Hayes, and Krause and Rosa. The Trocadero Burlesquers enjoyed a week of good business, considering the time, last week. Irwin's Majestics are down for week of 28.

PROCTOR'S THEATRE (J. Austin Fynes, general manager).—The equal of last week's bill, for quality, in nearly every part, has not been seen here for a long time, and the public filled the house to enjoy it. Wormwood's Circus, Harry Watson and Co., and Billy S. Clifford divide honors in the current holiday bill, materially aided by Murphy and Willard, Tony Wilson and Heloise, Allan J. Shaw, Meredith Sisters, Amorros, and Pelot.

NOTES.—At Waldmann's Theatre a matinee occurs every day this week.....The Montclair Lodge of Elks held a feast and celebration last week.....The German-American Central Society give occasional performances at the Empire Theatre on Sunday nights. "The Lost Paradise" was presented last week.

Trenton.—Taylor's Opera House (A. H. Simmonds, manager).—The gift season took plenty of "ginger" out of the theatrical business here last week, but on the average returns were good. Chauncey Olcott came Dec. 15, to fair business. John Drew, 16, for the first time here, pleased. "Human Hearts" 18. Rogers Bros., 19, had good business. Coming: "For Her Children's Sake" 21, Polemann-Van Home Concert, "Girls Will Be Girls" 25, "The Village Parson" 26, "James Brothers in Missouri" 28, "Ninety and Nine" 29, 30, Dockstader's Minstrels 31, Jan. 1, "The Volunteer Organist" 2.

TRENT THEATRE (Edward Renton, manager).—Business at this house was good 14 and week. The following people 21 and week: Mattie Keene and Co., Humes, Ross and Lewis, Stelong and Revelle, Armstrong and Holley, Claudius and Corbin, Johnny Healey, the Rosaires, Cooper and Bailey, and the biograph.

STATE STREET THEATRE (Cliff W. Grant, business manager).—"For His Brother's Crime," 10-12, had big business. Willie Collier, 14, did well. Isabel Irving, 15, had fair business. "Hello, Bill," 16, had good business. "The Factory Girl" came to big business. "Holty Tolty," 19, had splendid business. Coming: Daniel Ryan & Co. 21 and week.

NOTES.—Bertie Fowler was highly praised by the local press for her excellent work at the Trent last week. Miss Fowler's childhood days were spent in Trenton. She was splendidly entertained during the stay here by relatives and friends.....Reed Albee, Jas. Paige Smith, Henry Bruggerman were visitors here 16.....Claire Kulp has returned home from a Western tour with Henry Miller and Margaret Anglin. Miss Kulp will remain in Trenton with her mother until after the holiday season....Edward P. Sullivan, an old Trentonian, was here with "Human Hearts," and was well received by his many friends.

Jersey City.—Business at the Academy week ending Dec. 19, with "The Worst Woman in London," was remarkably good. "Over Niagara Falls," strong in sensational scenes and stirring climaxes, pleased well attended houses at the Bijou. The Gay Masqueraders, an up to date aggregation, had a splendid week at the Bon Ton. Annie Hart, a great favorite, received a grand reception. The Busch De Vere Trio deserve mention for a real novelty in their illustrated song act. It was a decided hit.

ACADEMY (Frank E. Henderson, manager).—Week of 21-26, Al. H. Wilson; week to follow, "Sag Harbor."

BIJOU (John W. Holmes, proprietor).—Week of 21-26, "From Rags to Riches." "For His Brother's Crime" will follow.

BON TON (T. W. Dinkins, manager).—The World Beaters 21-26.

NOTES.—Eugene Wellington has left the legitimate, and is now manager with the Gay Masqueraders.....The annual Christmas eve supper will be given by Manager Henderson to the Academy employes and newspaper men at Myer's Cafe.....Florence Bindley has signed a five years' contract with Forrester & Mittenthal, who will shortly star her in "A Midnight Marriage."....Barnum & Bailey's agent has secured the only available ground suitable for the circus, the old reservoir site, for the latter part of April.

Paterson.—At the Opera House (John J. Goetchius, manager).—Good business ruled last week, with the Roe Stock Co. Campbell Straiton, leading man and a competent supporting cast, gave excellent performances every afternoon and evening. As an added feature, Kelly and Kent gave a specialty turn of humorous order. "Over Niagara Falls" Dec. 21-23, "A Fight for Millions" 24-26, Aubrey Boucicault, in "Captain Charlie," 28-30; "Ninety and Nine" 31-Jan. 2.

BIJOU THEATRE (Mrs. Ben Leavitt, manager).—The Knickerbockers brought increased business last week. The entertainment appealed to patrons, an abundance of good comedy and specialty work amusing all. Clark's Royals 21-26. Rose Hill English Folly Co. week of 28.

PENCILINGS.—Paterson Aerie, No. 43, Fraternal Order of Eagles, has elected the following officers: B. J. Roegiers, worthy president; M. H. Allen, worthy vice president; William L. Dill, worthy secretary; F. A. Broemel, worthy treasurer; James Martin, worthy chaplin; Joseph Samuelsberger, worthy conductor; John Sohmers Jr., worthy inside guard; William F. Reynolds, worthy outside guard; Dr. Frank J. Van Noordt, worthy physician; John P. Kerwin, Philip Burget and Thomas B. King, worthy trustees.

Hoboken.—At the Lyric (H. P. Soulier, manager).—The John W. Vogel Minstrels opened a four days' stay Dec. 13. The opening was to the capacity. The organization has some excellent singers and a very clever set of comedians. The first part was handsomely set. "Two Little Waifs" 17-19, Daisy Lovering, in "Her Sister's Shame," 20-23; "To Be Buried Alive" 24-26, with special matinee; "The Game Keeper" 27-30, "After Midnight" 31-Jan. 2.

EMPIRE (A. M. Bruggeman, proprietor).—For week of Dec. 20: Smith and Fuller, Faust Trio, John F. Leonard, Marlow Plunkett and company, Doherty's poodles, Valesca, and moving pictures. Business remains up to the standard. A new holiday march, composed by Leader Geo. A. Junker, is played by the Empire orchestra week of 20.

NOTE.—Two first class variety resorts were opened at Union Hill 13—Palace Music Garden and New Turn Hall.

Atlantic City.—Ocean Pier Theatre (Harry D'Esta, representative).—John Drew, in "Captain Dieppe," had a large audience Dec. 14. Jos. J. Sullivan, in "The Blackthorn," had good business 16. Coming: Vaudeville week of 21.

SAVOY THEATRE (Huntley & Moore, managers).—This house dark week of 14. Coming: The Huntley-Moore Co., in repertory, week of 21.

Camden.—At the Temple Theatre (M. W. Taylor, manager).—With the streets filled with shoppers preparing for Christmas, and additional work at night for many clerks, it is only natural that the attendance at theatres diminishes, but, although it has not been absolutely necessary to hang out S. R. O. signs in Camden, Manager Taylor is very well satisfied with the business so far. "The Little Church Around the Corner" and "Poverty and Wealth" both did well. The attractions for week of Dec. 14 were Lincoln J. Carter's "Two Little Waifs" and "Rags and Riches." Coming: "To Be Buried Alive" 21-23, "Alphonse and Gaston" 24-26.

MISSOURI.

St. Louis.—"Twas the week before Christmas," and perhaps that fact induced local theatregoers to husband their resources. At all events they did not seem to give as good patronage as usual to the offerings.

OLYMPIC (P. Short, manager).—James O'Neill, in "The Adventures of Gerard," drew average business week of Dec. 13. He presented "The Sacrament of Judas" as a curtain raiser, and in both pieces pleased. Selene Johnson had the female lead, and shared honors with Mr. O'Neill. Edmund Breese and Creston Clarke were others who found favor. For week of 20, Otis Skinner and Ada Rehan.

CENTURY (P. Short, manager).—Week of 20, Marie Cahill, in "Nancy Brown." In the support Julius Steger, Harry Brown and Clara Palmer have the leading parts. "The Burgomaster" made its fifth bow to St. Louis evening of 13, and played to good business throughout the week. Ruth White, Oscar L. Figman and Thomas Ricketts have the leading parts.

GRAND (John J. Sheehy, manager).—Charley Grapewin, in "The Awakening of Mr. Pipp," opened 20, to very good business. Nellie Beaumont, Al. W. Maddox, Fred Wayne and Chas. Bowser are some of the best known in the support. "Zaza," with Eugenie Blair in the title role, week of 13. The offering drew very well indeed throughout the week. G. Allanson Lessey is the husband, this season.

CRAWFORD'S (O. T. Crawford, manager).—"When Reuben Comes to Town," week of 20, with Chas. Horn, Douglas Flynt and Jane Lovell doing the most of the work. Week of 13, "Alphonse and Gaston" did very well. J. W. Letton, as Happy Hooligan, made a decided hit, and Zoa Mathews, with little Eddie Burns, did a singing turn that went extremely well. Harry Harvey and Lloyd Ingraham, in the title roles, were well received. The house has done an excellent business all the season so far, and is fast making a reputation for itself. The fact is of interest, for this theatre has been closed for years.

ODEON (Harry J. Walters, manager).—"Everyman" played its third and last week 13-19. The piece has had an excellent run, and both the leading woman, Mrs. Crawley, and the business manager, Mr. Williams, have made many friends. Mrs. Crawley's work has made a reputation for her perhaps even more than if her name had been announced instead of kept secret till the public curiosity was excited. Ben Greet, the manager of the production, has become well known here. The German stock company gave "Deborah, or Leah, the Forsaken," at this house evening of 13, and gave "Galeatto" 17. Both offerings very well attended. "Das Heirathsvest" is on for Sunday, 20. Vilma von Hobarbes is the leading woman of the company, and Agnes Waldmann and Ferdinand Webb are strong members. "The Messiah," by the Choral Symphony, is billed for Christmas night, with a quartet consiting of Mrs. Hissem de Mon, Mrs. Katherine Nicholls, Ellison van Hoon and Herbert Witherspoon.

IMPERIAL (D. E. Russell, manager).—"The Charity Nurse," with Selma Herman, began a week's engagement here 20. Week of 13, "The Christian" was offered, to very good attendance, with Lionel Adams as John Storm, and Blanca West as Glory. Gaston Bell shared honors with them.

HAVLIN'S (Wm. Garen, manager).—"The Way of the Transgressor" is the current melodrama, with Victoria Walters featured. Week of 13, "Not Guilty" was offered, to fair business. Will D. Ingram, J. F. Bolger, Albert H. West, Mamie Emerald, Dorothy Dane and Mary Halmer were leading characters.

STANDARD (Leo Reichenbach, manager).—The Imperial Burlesquers opened 20. Week of 13, Vanity Fair Burlesquers were here. Week of 27, Merry Maidens come.

COLUMBIA (Middleton & Tate, managers).—The bill for week of 20 includes: Cushman, Holcombe and Curtis, Brathans Silvas, White and Stuart & Co., George W. Day, Robertus and Wilfredo, Phyllis Allen, Wood and Ray, Madge Fox, Howley and Leslie, Kittie Stevens, Ozar and Delmo, and the kinodrome. Week of 13, a very capable bill was offered, and the attendance was big at every performance.

ZOO.—The wild animal show here continues to draw very well. A snake charmer is featured the current week.

MUSIC HALL (Frank Tate, manager).—The Patti concert was given here evening of 18, under the local management of H. E. Rice. A very fair advance sale was reported.

HASHAGEN'S (Hashagen Bros., managers).—The bill here for week of 13 included: Cook and Howard, Jessie Everit, Warner and Wilson, Hibbert and Lewis, Show Girls, and Mayer and Mason.

NOTES.—A popular entertainment at Memorial Hall last week was the presentation to the public of the new vocalist, Emilie Effelsheimer. Assisting her were the violinist, Emile Karst, and Geo. Clifford Vieh, the pianist. The affair was under the management of Richard Spamer.....The World's Fair Glee Club gave a concert 17, in Henneman's Hall, that was well attended.

Kansas City.—At the Willis Wood Theatre (Woodward & Burgess Amusement Co., managers).—"Quincy Adams Sawyer" came last week. The play was very enjoyable and the company good. James Thatcher, E. H. Stephens, Charles Daw Clark, Louis Hendricks, Winifred Gray, Helaine Hadley and Gertrude Augarde deserve special mention. This week, "The Silver Slipper," and next week, Wm. H. Crane, in "The Spenders."

THE GRAND (Hudson & Judah, managers).—Last week the popular "King Dodo" proved as welcome a monarch as ever. In spite of it being the proverbial week before Christmas the house was packed at every performance. Richard Golden, in the title part, was excellent. Chas. W. Myers, Arthur Wooley, Horace T. Ham, Claude Albright, Daisy Hamlin, Maud K. Williams and Gertrude Barnes were excellent. This week, Kathryn Osterman, in "Miss Petticoats," and next week, George Sidney, in "Busy Izzy."

THE ORPHEUM (M. Lehman, manager).—"The best bill of the season" was the verdict last week, and business was just in the same old packed way. Mabel McKinley was the headliner. Max Waldon, the clever female impersonator and transformation performer, also came in for a big share of the applause. Goleman's dogs and cats were voted a great animal act. Herbert Lloyd was a big hit; McCue and Cahill were sweet singers, the Sa Vans did their usual acrobatic turns, Larkins and Patterson were good singers of coon songs, and the kinodrome showed a fine lot of new moving pictures. This week: Thurston, Stanley and Wilson, Jack-Theo Trio, Crawford and Manning, Serra and Bella Rosa, the Two Roses, the Three Zolars, Fisher and Walker, and the kinodrome.

THE AUDITORIUM (Woodward & Burgess Amusement Co., managers).—Last week Jane Kennark, in "Under Two Fags," had a big week's business. Miss Kennark was enthusiastically welcomed home, and was compelled to make speeches of thanks at nearly every performance. She received many floral tributes. The production is a fine one, and the company good. This is Manager O. D. Woodward's own show. This week, Eddie Garvie, in "Mr. Jolly, of Joliet," and next week, Herrmann.

THE GILLIS (E. S. Brigham, manager).—Last week Al. W. Martin's "Uncle Tom's Cabin" came, and did the usual big "Tom" business. This week, "Not Guilty."

THE CENTURY (J. J. Barrett, manager).—Last week the Cracker Jacks drew big houses, and was one of the best burlesque shows we have had. The specialties were: Held and Trimble, Howard and North, the Two Jacksons, the Whang Doodle Four. In the burlesques Robert Van Ousten was a big hit. This week, Vanity Fair, and next week, the Imperial Burlesquers.

CLIPPERINGS.—Jake Rosenthal is here, booming Miss Osterman in "Miss Petticoats," and Geo. Murray is telling how to wear "The Silver Slipper." Eddie Thurnauer is here explaining about Herrmann, the Great, and his tricks....."The Belle of Willoweemock" Co. left here under the management of Joe Sands, and opened at Topeka on Dec. 16. They are booked to the coast. Le Roy and Burke, local boys, will do their specialty with them.

St. Joseph.—At Tootle's Theatre (C. U. Philley, manager).—"Mrs. Wiggs, of the Cabbage Patch," drew good business Dec. 12. Adelaide Thurston, 15, good business. "Peggy from Paris" 18, Jefferson De Angelis 19. Charles B. Hanford 22, George Sidney 25, 26.

LYCEUM THEATRE (C. U. Philley, manager).—"When Reuben Comes to Town" drew fair business 13, 14. Side Tracked" 15, 16, "My Daughter's Husband" 17, Mason and Mason 20, 21, Cracker Jacks 22, 23, "Down by the Sea" 24-26.

CRYSTAL (J. E. Jackson, manager).—Business continues good. People for week of 20: Holmes and Waldron, McKeever and Landry, Connors and Connors, Weaver and Lambert, Sis Katy Dids, George Campbell, and moving pictures.

INDIANA.

Indianapolis.—At English's Opera House (Ad. F. Miller, manager).—James O'Neill, in "The Adventures of Gerard," pleased Dec. 12. Elita Proctor Otis, in "Hedda Gabler," 14, 15, did fair business. Robert Edeson, in "Soldiers of Fortune," pleased a moderate sized house 16. "Mrs. Wiggs, of the Cabbage Patch," fills a return engagement 24. The Bostonians 25, 26.

PARK THEATRE (Dickson & Talbott, managers).—"The Child Slaves of New York," 10-12, was another good one that filled the house twice a day. "Through Fire and Water" did a very big business 14-16. "The Charity Nurse" 17-19, "The Telephone Girl" 21-23, "A Funny Side of Life" 24-26.

GRAND OPERA HOUSE (Shafer & Ziegler, managers).—Nirvana and her statue horse were the features of the big vaudeville bill week of 14. Business was very big. For week of 21: Chas. T. Aldrich, Binns, Binns and Binns, Sam Edwards and company, Alcide Capitaine, Three Nevarros, Chas. Leonard Fletcher, Wynne Winslow, Trask and Gladden, and the bioscope.

UNIQUE THEATRE (Ralph Thorbus, manager).—Osborn and Daly, Nasmyth and Melrose, and Harry Newman all made good week of 14. Business still holds good at this popular house.

EMPIRE THEATRE (Chas. Zimmerman, manager).—Williams' Imperials did fairly well week of 14. Merry Maidens week of 21, Rose Sydell's London Belles week of 28.

Marion.—At the Indiana (E. L. Kinneman, manager).—A large and highly pleased audience greeted "Miss Bob White" Dec. 11. Dorothy Hunting carried the title role most acceptably, and had the assistance of a splendid supporting company. The work of Alice Dovery was unusually good. Frank Deshon and Nell McNeil furnished the fun, and plenty of it. Kathryn Osterman, in "Miss Petticoats," brought out a most enthusiastic crowd 15. The clever work of Miss Osterman in the same part was applauded to the echo, and she answered many recalls. Her support was excellent. "In the Palace of the King" 17, "The Governor's Son" 23, "Arizona" 25, "Peg Wofington" 30, "Florodora" 31.

THE GRAND (E. L. Kinneman, manager).—"The Denver Express" filled the house to the doors 11 and matinee. The Dainty Paree Burlesquers, 12-16, gave a clever show to packed houses. "On the Bridge at Midnight" 17-19, "A Run on the Bank" 21, the Oriental Burlesquers 24, 25, "Buried at Sea" 26, "To Die at Dawn" 28.

THE BROOK (W. H. Moore, manager).—Business holds up remarkably well here, owing to the excellent list of attractions furnished by Manager Moore. For week of 20: The Heclows, Mack Owen, the Fillmores, Wm. and Louise Morris, Bruns and Nina, and Owen and Sunlin.

NOTE.—The Richmond Elks have donated $1,200 for the purpose of furnishing Christmas cheer to the poor of Richmond.

Evansville.—At the Grand (Pedley & Burch, managers).—This house was crowded until breathing space was at a premium on Dec. 9, with "The Wizard of Oz." "The Burgomaster" came 12, to an appreciative audience. "The Prince of Pilsen" had a sell out sale of seats for 14. The associated charities filled the house 15. Elita Proctor Otis, in "Hedda Gabler," 16; the Y. M. C. A. 17, Viola Allen, in "Twelfth Night," 19. Due: "The Eternal City" 25, "Eben Holden" 26, "Mrs. Wiggs, of the Cabbage Patch," 27; Gertrude Coghlan 29, Otis Skinner and Ada Rehan 30.

PEOPLE'S THEATRE (Pedley & Burch, managers).—The house was well filled 8, and Sam T. Jack's Burlesquers gave a good performance. "Human Hearts," 13, filled the house twice and gave satisfaction. Powell Zazell came 16, 17, and "The Hottest Coon in Dixie" 19, Ward's Minstrels 20, "An American Hobo" 25, "For Mother's Sake" 28.

NOTES.—Messrs Pedley & Burch, the managers of the People's and Grand, have broken several records this season with crowded houses. Ward and Vokes sold standing room at each of two performances in one day. The Grand has had more crowded houses this season than ever before. The Temple Theatre, of Owensboro, also under their management, had Ward's Minstrels booked for 15, "New Octoroon" 16, "Miss Hobbs" 17, "Hottest Coon in Dixie" 18, "Eben Holden" 19.

Terre Haute.—At the Grand Opera House (T. W. Barhydt, manager.)—Kathryn Osterman, in "Miss Petticoats," came Dec. 17, to good business. Dainty Paree Co. 18, to a crowded house. Viola Allen, in "Twelfth Night," 19, to a heavy advance sale. Coming: "The Fatal Wedding" 22, 23, the Bostonians 24, West's Minstrels 26.

ORPHEUM THEATRE (Geo. E. Clark, manager).—The bill for 21-26 includes: Chas. Hecklow and wife, Mr. and Mrs. Markley, Bertha Dorian, Meyer and Mason, Mack Sisters, Kennedy and Vernon, Lillie Hilton. Business continues exceptionally good.

TEXAS.

Ft. Worth.—At Greenwall's Opera House (Phil W. Greenwall, manager).—Marie Wainwright, in "Twelfth Night," did light business Dec. 11. "Peck's Bad Boy" had a top heavy house 15. "In Old Kentucky" fared well 16. Due: "Thelma" 17, "The Convict's Daughter" 18, Smart Set 19, Helen Grantley 21, "Two Married Men" 22, "The Little Homestead" 23, "A Chinese Honeymoon" 25, James-Wardo Co. 26, "Man to Man" 29.

STANDARD THEATRE (Frank De Beque, manager).—Shadrick and La Rose, in their sketch, "Matrimonial Troubles;" Frank Perez, Rose Constennello, and Bessie Louise King were the new people week of 14. Those retained: Fulkino's Japs, Kelly and Martine, Vera Miller, Chapple Sloan, Billy Price, May Muiqueen, Bob Hewlette, Lillian Ramsey, Pearl Winans, Leo Florence and Ethel Russell. "Buffalo Bill Jr." was the stock offering. The opening was to capacity.

CROWN THEATRE (Phil Epstein, manager).—Ed. Kelly's one act farce comedy, "Two Old Sports," opens the show week of 14. The dancing of Kennedy and Learned is the feature. Kelly and Bertha hold over, presenting their sketch, "Stolen Wit." The others: Elsie Russell, Rose B. Mitchell, Nellie Williams, Saul Harris, Jas. Thompson, Jack Wade, Susie May, Ada Yule and Lizzie Mitchell. Business is good.

Houston.—Sweeney & Coombs' Opera House (Morris C. Micheals, manager).—"Thelma" Dec. 11. "The Silver Slipper" 12, jammed the house at two performances, at increased rates. Warde and James, 16, in "Alexander the Great," had two immense houses. Play and players were greeted enthusiastically. Due: "A Chinese Honeymoon" 21, "East Lynne" 22, Richard Bringhurst 24, "In Old Kentucky" 25.

STANDARD THEATRE (Alvido & Lasserre, managers).—Business continues big. Musical Maithys opened 14, and scored heavily. Big Abdullah and his troupe of leaping acrobats also made a hit at the same time, while Virginia Dupont captured the house with her clever song and dance specialties. The rest of the people 14-21: Etta Howard, Mlle. Excelia, Grant Du Veil, Hazel Deering, Babe Prentiss, William Milan, Agnes Alvin, Maud Grayson, Fay Delmar, Everett Sisters, Three Moores, Lillian Palmer, Ernest Bailey, Mabel Wright, John R. Clark, Charlie Williams, Gus Milner, Joe Tiffee, and Tom Kelly.

Dallas.—At the Opera House (Geo. Anzy, manager).—"East Lynne" played, to fair business, Dec. 8. Marie Wainwright, in "Twelfth Night," was well patronized 10. S. Miller Kent canceled 11, 12. Kersands' Colored Minstrels had fair business 14. "In Old Kentucky" 15, "Peck's Bad Boy" 16, Smart Set 17, 18, "Convict's Daughter" 19.

CAMP STREET THEATRE (Geo. C. Dennies, manager).—Week of 14, large houses. "The Rube's Visit" was the play for the week, with the following people: Eddie and Lillie La Rose, Will Cox, Ruth Jennings, Wm. Jennings, Kitty Ray, Sam Jones, White and Sheldon, King and Perez, Mary Lendsay, Fanny Steal.

Austin.—Hancock's Opera House (Geo. Walker, manager).—Dockstader's Minstrels drew a crowded house Dec. 7, and pleased all. The minstrel parade was participated in by the Shriners, of which order Mr. Dockstader is a member. Helen Grantley, in "In the Palace of the King," did good business 8. Miss Grantly was greatly applauded. Rose Coghlan failed to appear 9. "The Silver Slipper," at advanced prices, drew to S. R. O. 10. Just before the curtain rose Miss Hooper was crowned queen of the carnival.

Dec. 7 to 12, Austin's first carnival drew large crowds to the city. The Gaskill-Mundy Midway did good business.

San Antonio.—Grand Opera House (Sidney H. Weis, manager).—Helen Grantley, in "In the Palace of the King," did big business Dec. 9, 10. "The Silver Slipper" played, to S. R. O., at advanced prices, 11. "The Convict's Daughter" 13. Coming: "A Chinese Honeymoon" 22, S. Miller Kent, in "Fighting Bob," 25; "Peck's Bad Boy" 26, "A Fatal Wedding" 27.

EMPIRE OPERA HOUSE (Harry Corson Clarke & T. F. Brady, managers).—Harry Corson Clarke and his company presented "My Wife's Husbands" the entire week ending 13, to big business. The same company present "Betsy" during week ending 20. The reception matinees given by Mr. Clarke and his company are proving most popular.

Galveston.—At the Grand Opera House (Fred G. Weis, manager).—Lew Dockstader's Minstrels pleased a packed house Dec. 8. "Thelma" was presented by a good company, two performances, 12. "The Silver Slipper," at double prices, drew large audiences 13, 14.

MASCOT THEATRE (J. J. McCabe & Co., managers).—Week of 14 business continued fairly good with Dodie Gregory, Alvin Dashington, Grace Lester, Birdie Varnell, Harris and Davis, Eugene St. Cyr, Irene West, Chas. Hoey, the stock, in Chas. Gates' comedy, "A Hot Time."

Music Firms Consolidate.

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CANADA.

Montreal.—At the Academy of Music (W. A. Edwards, manager).—Margaret Anglin, in "Cynthia," with Henry Miller, drew excellent houses Dec. 17-19. "A Country Girl" 21-26.

PROCTOR'S THEATRE (H. C. Egerton, manager).—Geo. F. Hall, in "A Ragged Hero," came, to fair houses, 14-19. "A Gentleman Burglar" 21-26, "His Last Dollar" 28 and week.

THEATRE FRANCAIS (Fred Harworth, manager).—"To Be Buried Alive" drew good houses 14-19. Coming: "A Human Slave" 21-26, "For Her Children's Sake" 28 and week.

THEATRE ROYAL (F. W. Le Clair, manager).—The American Burlesquers came, to fair houses, 14-19. The Thoroughbred Burlesquers 21-26, Tiger Lily Burlesquers 28 and week.

THEATRE NATIONAL FRANCAIS (Geo. Gauvreau, manager).—The permanent stock company, in "The Two Vagrants," in French, drew fair houses 14-19.

THEATRE DES NOUVEAUTES.—The permanent stock company, in Edmond Rostand's "L'Aiglon," to large audiences, 14-19 (in French).

WINDSOR HALL.—H. Jarvis and J. Smiley, tenor and humorist, respectively, assisted by Georgie Turner, violinist, drew a good house to a concert 18.

Toronto.—At the Princess Theatre (O. B. Sheppard, manager).—"Cynthia" drew good houses Dec. 14-16. "A Country Girl" 17-19, Lawrence D'Orsay, in "The Earl of Pawtucket," 21-26.

GRAND OPERA HOUSE (A. J. Small, manager).—"Sweet Clover," 14-19, gave a good show and drew well. Week of 21, Joseph Murphy.

MAJESTIC THEATRE (A. J. Small, manager).—Patrice, in "Driven from Home," played to big business. Week of 21, "Rip Van Winkle."

SHEA'S THEATRE (J. Shea, manager).—A good show and big business, 14-19, with: R. J. Jose, the Mason-Keeler Co., Eleanor Falk, the Great Avolos, Falke and Seamon, Orpheus Comedy Four, Ramza and Arno, the kinetograph. Special extra attraction, Thos. J. Ryan and Mary Richfield. Bill for week of 21: Cressy and Dayne, Eight Vassar Girls, Hoey and Lee, George Schindler, Nine Nelsons, Three Keatons, Smirl and Kessner, Ted McKenna, the kinetograph.

STAR THEATRE (F. W. Stair, manager).—Kentucky Belles Burlesquers played, to capacity, 14-19. Week of 21, Cherry Blossoms Burlesque Co., and Weber's Parisian Widows 28 and week.

St. John.—At the Opera House (A. O. Skinner, manager).—The W. S. Harkins Co. opened the second week of its engagement Dec. 14, with a fine performance of "The Professor's Love Story," to a good house. "The Railroad of Love" 15, "The Runaway Wife" 16, "Secret Service" 17, 18, "Under the Gas Light" 19. W. R. Daily's Stock reopens Christmas afternoon for the Winter season. Two scenic artists arrived last week and are at work on the scenery for the different productions.

NOTES.—W. S. Harkins returned here from Yonkers, N. Y., where he was attending the funeral of his mother.....The Nell Murdock Scotch Concert Co. passed through here 14, on their way to Montreal. The company presented F. G. Spencer, under whose management they were touring the provinces, with a handsome morocco pocket-book, suitably inscribed.

London.—At the Grand (F. X. Kormann, manager).—"More Than Queen," Dec. 12, with Anne Sutherland and William Humphrey in the leading roles, drew fair audiences at both performances. The reputation of this city as a patronizer of operas and musical comedies was fully sustained week of 14, when "A Country Girl," 14, and "The Silver Slipper," 15, drew large houses. Both shows pleased immensely. Nothing is booked until Christmas day, when "The Fortune Teller" gives two performances. Every opera or musical comedy this year has been liberally patronized, and the appearance of "The Fortune Teller" is awaited with much interest by many.

LONDON OPERA HOUSE (Alex. Harvey, manager).—Pauline, the hypnotist, is booked for week of 21.

Hamilton.—At the Grand Opera House (A. R. Louden, manager).—Week of Dec. 7 the Summers Stock Co. did excellent business, in repertory plays. "The Silver Slipper," 14, had a very large house. "A Country Girl" entertained two large and delighted audiences 15, 16. Due: "When the Bell Tolls" 18, 19, "Sweet Clover" 25, "The Fortune Teller" 26, "The Rivals" Jan. 1, "The Price of Honor" 2.

STAR THEATRE (J. G. Appleton, manager).—Week of 14 a capable company, headed by Ten Brooke, Lambert and Ten Brooke, Gillihan and Murray, Franklyn and Hiatt, Melville and Azelle, and the Alcedos, gave satisfaction to large audiences. The bill for week of 21 includes: Martin and Quigg, Jennings and Renfrew, and the Five Webbers.

Ottawa.—At the Russell Theatre (P. Gorman, manager).—Aubrey Boucicault, in "Captain Charlie," came, to good business, Dec. 7, 8. Margaret Anglin and Henry Miller, in "Cynthia," appeared, to full houses, 9, 10. "The Fortune Teller" had good business 11, 12. The Jeffersons, in "The Rivals," 14, 15.

GRAND OPERA HOUSE (R. J. Birdwhistle, manager).—Ireland's moving pictures had good returns 7-12. "The Burglar" drew big houses 14-16. Coming: "A Human Slave" 17-19, Geo. Hall, in "A Ragged Hero," 25, 26.

Quebec.—Auditorium Theatre (A. J. Small, manager).—Joe Murphy appeared, with excellent support, in "Kerry Gow" and "Shaun Rhue," Dec. 14-16, and played to big business, pleasing the audiences immensely. "The Burglar" filled in the balance of the week, with the usual matinee, and played to big houses. Coming: "Jerry from Kerry" 21-23, "His Last Dollar" 24-26.

St. Catharines.—Grand Opera House (Chas. H. Wilson, manager).—"Sweet Clover" came Dec. 12, and played to the capacity, matinee and evening. "The Mikado" (local amateurs) had S. R. O., 16, 17. Booked: "The Fortune Teller," 19, to good advance sale. Marks Bros., in repertory, week of 21; Joe Murphy 28.

Guelph.—At the Royal Opera House (G. L. Higgins, manager).—"When the Bell Tolls," Dec. 16, had a good house, considering the intensely cold weather. "The Fortune Teller" has a good advance sale for 21. "Sweet Clover" 26, with matinee; "Rip Van Winkle" 29.

Belleville.—At the Carman Opera House (S. E. Carman, manager).—"When the Bell Tolls" had fair business Dec. 10. Margaret Anglin and Henry Miller were well received by a crowded house 12. "The Fortune Teller" pleased a large audience 16.

Winnipeg.—At the Winnipeg Theatre (Chas. C. Lindsay, manager).—Imson and Edgar's Ideals closed their engagement here Dec. 12. "What Happened to Jones" comes 18, 19.

MICHIGAN.

Detroit.—At the Detroit Opera House (B. C. Whitney, manager).—Forbes Robertson and Gertrude Elliott, in "The Light That Failed," met with a big reception week of Dec. 14. The attendance was very fair, the play interesting and well acted. "The Silver Slipper" 21-26, "Ulysses" week of 28.

LYCEUM THEATRE (E. D. Stair, manager).—Nat M. Wills, in "A Son of Rest," played, to crowded houses, week of 14. The company was good, the musical numbers pleasing, the chorus singing and the marches both revealing diligent and conscientious effort on the part of the management of this big force of fun makers. "The Girl and the Judge," with Eleanor Montell in the title role, 20-26. "Under Southern Skies" next.

WHITNEY THEATRE (E. D. Stair, manager).—"Only a Shop Girl" entertained big houses week of 14. Lottie Williams, in the leading role, scored an emphatic hit. "Happy Hooligan" 20-26. "The Fatal Wedding" next.

AVENUE THEATRE (W. B. Lawrence, manager).—The bill for week of 21: Mme. Emmy's performing dogs, Falke and Semon, Frank Gardner and Lottie Vincent, Winona and Banks Winters, Leona Thurber, Stanley and Brockman, Sansome and De Lila, the Yankee Comedy Four, and the American vitagraph. Last week's bill was up to the usual standard, and the attendance good.

TEMPLE THEATRE (J. H. Moore, manager).—The attractions for week of 21 include: The Kilties Band, Clan Johnstone Troupe, Charles H. Burke and Grace La Rue, James J. Morton, Couture and Gillette, Marian Littlefield, Mr. and Mrs. Harry Thorne, Owley and Randall. Last week's bill was first class, and the attendance very large.

EMPIRE THEATRE (Dr. Campbell, manager).—The Gay Morning Glories Burlesquers gave a good entertainment, to well filled houses, week of 14. The Moonlight Maids 20-26, Sam Devere's Own Company next.

Saginaw.—Academy of Music (John H. Davidson, manager).—"A Romance of Coon Hollow" played, to fair business, Dec. 11. "Sheridan Keene, Detective," 12. "The Silver Slipper" gave a good performance 17, to a large audience. Lewis Morrison 18, "When Johnny Comes Marching Home" 19, "The Convict's Daughter" 22, "Dare Devil Dorothy" 25, "More than Queen" 26.

JEFFERS THEATRE (T. D. Bamford & Sam Marks, managers).—Week of 14: Winona and Banks Winters, Gardiner and Vincent, Russell and Locke, Bader and La Velle, the Five St. Leons. Business continues good. Bill week of 21: Four Roberts, Howard Bros. Lew Bloom, Fields and Hanson, Hodges and Launchmere.

Grand Rapids.—At the New Powers' (H. G. Sommers & Co., managers).—"When Johnny Comes Marching Home" drew a large audience Dec. 9. "The Sleepy King" did fair. Tim Murphy, 12, and "More Than Queen," 16, drew well. Coming: "The Silver Slipper" 19, Lewis Morrison, in "Faust," 20, and Murray and Mack, in "A Night on Broadway," 25, 26.

MAJESTIC THEATRE (Orin Stair, manager).—"The Show Girl," 10-12, played, to crowded houses, as did Kellar, 13-16. Coming: "Arizona" 20-23, "The Sign of the Cross" 24-26.

GRAND OPERA HOUSE (Orin Stair, manager).—"Only a Shop Girl," 10-12, played to the capacity of the house, as did "An Orphan's Prayer," 13-16. Coming: "When Women Love" 17-19, "The Peddler" 20-23 and "Buried at Sea" 24-26.

SMITH'S OPERA HOUSE (Mrs. W. B. Smith, manager).—This house continues to be well patronized. Week of 20, the Imperial Burlesquers, and week of 27, the Merry Widows.

Kalamazoo.—At the Academy of Music (B. A. Bush, manager).—Tim Murphy, in "The Man from Missouri," came, to fair business, Dec. 11, and greatly pleased. "Dare Devil Dorothy" had a fair house 14. "When Women Love" played, to a top heavy house, 16. Kellar had a good house 17. The University of Michigan Musical Club comes 19. "The Convict's Daughter" 21, and "Under Southern Skies" 25, matinee and night.

KALAMAZOO AMUSEMENT PALACE (Geo. C. Plummer, manager) opened the house 14, with a season of roller skating, and is doing a big business, to be succeeded later in the season by vaudeville, light opera, concerts, etc.

Bay City.—At Washington Theatre (W. J. Daunt, manager).—Walter Jones, in "The Sleepy King," was greeted by a large and enthusiastic audience Dec. 9. "A Romance of Coon Hollow" did fair business 10. The Wagner Ladies' Quartet (Y. M. C. A. course) packed the house 11. Due: "The Convict's Daughter" 23, "More Than Queen" 25, "Dare Devil Dorothy" 26.

Manistee.—At Ramsdell Theatre (Chas. W. Southwell, manager).—The Alabama Minstrels (home talent) played, to fair business, Dec. 7. "When Johnny Comes Marching Home" had a packed house. Prof. H. J. Reynolds and his company 13, "A Romance of Coon Hollow" 15, "Too Rich to Marry" 17, "Other People's Money" 18.

Battle Creek.—At the Post Theatre (E. R. Smith, manager).—"A Ruined Life" Dec. 11. "When Johnny Comes Marching Home," 12, and the Banda Rosa, 13, both had fair business. "More Than Queen" came 17. Booked: "Ten Nights in a Bar Room" 22, "Foxy Grandpa" Christmas, "Under Southern Skies" 26, Kennedy's Players 28-30, "The President's Daughter" 31.

Jackson.—At the Athenæum (H. J. Porter, manager).—"The Convict's Daughter" Dec. 12. "When Johnny Comes Marching Home," 14, pleased. "The Silver Slipper" 18, and advance sale was large. "As You Like It" 25, "The Midnight Express" 26.

ST. CATHERINES WELL.

In St. Catherines, the Garden City of Canada, eleven miles from Niagara Falls, on the main line of the Grand Trunk Railway, is situated the historic "St. Catherines Well," about which is woven many a romantic Indian legend, and whose curative properties are known far and wide throughout North America. The water of this famous Saline Well is considerably denser than sea water, but clear, sparkling and odorless, and is remarkable for its penetrative qualities.

These waters are a great specific for such diseases as rheumatism, gout, scrofula, neuralgia, liver troubles, skin diseases, and cases of nervous prostration, or as a tonic pure and simple. The treatment is conducted on the broadest possible lines, the idea being to assist nature as much as possible. The use of the waters is the chief remedial agent, accompanied by static electricity, massage, exercise and rest. All treatment is in charge of house physician. The baths are in a separate building, connected with main building by a glass covered corridor.

Full information, descriptive matter, and all particulars may be had on application to G. T. BELL, G. P. & T. A., Grand Trunk Railway System, MONTREAL, Canada.

WISCONSIN.

Milwaukee.—In the performance of "Dr. Jekyll and Mr. Hyde," at the Academy, Monday, Dec. 14, Dr. Jekyll was made to awaken from a supposed dream to admit his sweetheart as the final curtain falls. The management returned to the original ending after the first performance. James Kyrle McCurdy distinguished himself in the dual role. "Alone in London" 21-26, and "Harbor Lights" 28 and week.

ALHAMBRA THEATRE (O. F. Miller, manager).—"The Governor's Son," week of 13, was one of the best shows of the season. John M. Veigh, as the son, scored the principal hit with his clever dancing. Harry W. Lester, Charles Pusey, Walter Chester, Pete Curley, Will Halliday, Ruth Halbert and Grace Hazard also contributed largely to the success of the performance. "The Shadows of a Great City" week of 20, and "Pickings from Puck" week of 27.

BIJOU OPERA HOUSE (J. R. Pierce, manager).—"The Chaperons," week of 13, arrived too late for Sunday matinee, and one of the best matinee houses of the season was turned out, only to come again, as the week's attendance was remarkable. Mabel Hite, May Boley and Mae Stebbins, leaders in the female contingent, carried off the honors. "The Beauty Doctor" comes 20, for the week, and "On the Bridge at Midnight" week of 27.

DAVIDSON THEATRE.—Manager Sherman Brown offers "The Little Princess" week of 20. De Wolf Hopper 27-30, James O'Neil 31-Jan. 2. Tim Murphy, Dec. 13-16, did well, in "The Man from Missouri." John J. Foley a Milwaukee boy, who is with Mr. Murphy, contributed good work. Ezra Kendall, in "The Vinegar Buyer," 17-19.

PABST THEATRE (Leon Wachsner, manager).—Attendance holds good, regardless of the drop at most of our houses. The Wachsner Co. appeared in "Das Theaterdorf" 16. "Das Camelien Onkel" will be presented Sunday, 20.

STAR THEATRE.—Manager F. R. Trottman offered Reilly & Wood's Show week of 13, and gave his patrons something superior to the average burlesque companies. Crowded houses were the rule. The Troubadour Four, and Bonita, with her midgets, were hits of a splendid olio. The Dainty Duchess week of 20, and the Brigadiers week of 27.

SANS SOUCI.—Business continues satisfactory. Mr. and Mrs. Carl Carter, the Brewers, Florence Fields, and Jessie Barnes are offered by Manager Witt week of 20.

FORST KELLER (Richard Becker, manager).—People week of 20 include: Rangell and Leonia, Francis and Sabene, Hattie Freia and Tony Zimmerman.

CRYSTAL THEATRE.—This new house, devoted entirely to vaudeville, opens 19 with the following bill: Trask and Rogers, Christy and Willis, the Rice Bros., Brooke Eltryn, Frank Groh, and kinodrome motion pictures. F. B. Whitney is house manager.

NOTES.—Nat Wixon, manager of the Troubadour Four, while playing the Star Theatre with the Reilly & Wood's Show, received the sad news of the death of his father, Nelson C. Wixon, Sunday, 13, at Providence, R. I.....Morris McHugh, the popular comedian of the Thanhouser Co., has resumed his place with the company, after a week's illness.....A net profit of $1,706.73 from the benefit performance at the Davidson Theatre of "Mrs. Wiggs, of the Cabbage Patch," was reported at the meeting of the Infants' Ward Association, Monday, 14.....Louis Nethersole arrived 14, for week. He is in advance of "The Little Princess."..... An eight story theatre and hotel for men only will be erected on Sycamore Street, between Second and Third. The site was purchased 14, by Chas. S. Havenor and Nick Burke, of the Davidson Hotel Co., for $28,000. The new building will cost $120,000. The theatre, which is to be devoted to vaudeville and burlesque, will likely be opened within the year.....The Alhambra Theatre management have decided to give the trading stamp feature a trial at their matinees.....Johnny Page, who closed with "The Burgomaster" Co. at Butte, Mon., several weeks ago and returned to this city for his health, is still at the Milwaukee Sanitarium, but is improving.

OHIO.

Cleveland.—At the Opera House (A. P. Hartz, manager).—Mrs. Leslie Carter is appearing in "Du Barry" Christmas week, with a special matinee Christmas day. "Ulysses" held the boards week of 14. The Four Cohans next.

LYCEUM (J. K. Cookson, manager).—Eugenie Blair is the Christmas week attraction, presenting "Zaza" and "Magda." Miss Blair is always popular in this city, and draws crowded houses. Murray and Mack, in "A Night on Broadway," furnished plenty of fun week of 14. "Arizona" next.

CLEVELAND (J. K. Cookson, manager).—"The Fatal Wedding," which made a big hit here last season, is pleasing the patrons the current week, with a capable company and fine scenery. "The Queen of the Highway" came, to good business, week of 14. Next, "Happy Hooligan."

COLONIAL (S. V. Collins, manager).—The Christmas week's attractions at this house are: Gertrude Mansfield and Caryl Wilbur, in their sketch, "61 Prospect St.," which is said to be the cleverest thing they have yet presented; Crane Brothers and Belmont, known as the "Mudtown Minstrels," are on the bill, as are also Loney Haskell, a funny chap of the talkative kind; Green and Werner, with a unique act called "My Zulu Babes;" Almont and Dumont, accomplished musicians, in a beautiful musical turn; Gallagher and Barrett are clever in a skit, entitled "The Stock Brokers;" Saona is entertaining in impersonations of great men, and the Florenz troupe of acrobats are especially good. The vitascope shows some very good moving pictures. An excellent bill week of 14 included: Eva Williams and Jac. Tucker, a particularly clever team; Jas. F. Dolan and Ida Lenharr, in a sketch that took well; Bernard Sandino, tenor (a Cleveland boy); Prof. Ballerini's performing dogs, and other big acts.

SHEA'S EMPIRE (Chas. J. Stevens, manager).—John and Emma Ray are the star topliners of the bill for Christmas week, in their version of "Casey, the Fireman," they are irresistibly funny. Filson and Errol, two prime favorites, offer their comedy hit, "A Daughter of Bacchus." Parker's comedy dogs are another special feature. This troupe of dogs not only perform startling feats, but keep the audience amused by their humorous work. Charles Kenna presents a bit from everyday life in his one man act, "The Fake;" Aurie Dagwell, "The Girl of '61," gives selections from the songs of olden times. Others on the programme are: Carlin and Otto, German comedians; Hoffman and Pierce, singers and dancers; Ramza and Arno, grotesque comedians, and interesting pictures on the vitascope. Week of 14, Lewis McCord, in a clever sketch, "Her Last Rehearsal," made a big hit and showed marked talent as a comedian. Adolph Zink, the midget comedian, received much applause. De Witt, Burns and Terrence had a clever and novel acrobatic act.

STAR (Drew & Campbell, managers).—Scribner & Drew's Gay Morning Glories, which was the Christmas attraction last year, is the drawing card this week, with a bigger and better company. For addition to the two regular burlesques the following acts are presented in the olio: The Mario-Dunham Trio, daring aerial gymnasts, whose performance on the triple horizontal bars is thrilling; Max Reynolds and Chas. B. Watson, who have a new and amusing sketch, "How to Sell a Typewriter;" Ross Jeanette, who sings popular songs in a pleasing way; Scott and Wilson, "the Farmer and the Athlete;" Cooper and Harrison, "the Dancing Sunbeams," and the Scribnerscope, with a series of amusing animated pictures. The Parisian Widows gave an amusing burlesque performance week of 14. Moonlight Maids next.

Mansfield.—At Memorial Opera House (Bowers & Mickley, managers).—"Damon and Pythias," as a local benefit to the order here, had good patronage Dec. 9, 10. Al. G. Field's Minstrels, 16, had a packed house, and gave satisfaction. Coming: Wilber Mack Co. 21-23, "Prince of Pilsen" Christmas, two performances; Rose Shay Grand Opera Co. 28, Alice Fisher, in "What's the Matter with Susan?" 29; "Way Down East" Jan. 1.

MASSACHUSETTS.

Springfield.—At the Court Square Theatre (W. C. Le Noir, manager).—Henry Irving, in "Dante," had a large audience Dec. 15, at advanced prices. "The Heart of Maryland" was greeted by two fair houses 19, who enjoyed the play. Eulalia Bennett showed herself to be a capable emotional actress. Clifford Storch, an old Springfield favorite, was accorded a warm reception. Florence Rossland has a role well adapted to her. Coming: James K. Hackett, in "The Crown Prince," 25, afternoon and evening; Edward Harrigan, in "Old Lavender," 26, with matinee; the Springfieldians (local) Jan 1, 2.

NEW GILMORE THEATRE (J. F. Burke, manager).—"The Factory Girl," 14-16, made an instantaneous hit. Caroline May, Estella X. Wills and Lon Hascell were the favorites with the audience. Business was at the top notch. Smith O'Brien was given a hearty welcome by good houses, in "The Game Keeper," 17-19. Mr. O'Brien gave a fine portrayal of the leading part. His singing was also a feature. Helen Fiske made an admirable sweetheart, Jennette Knox a pleasing sister, and Baby Brown one of the most attractive children seen at this theatre. Due: "Nobody's Claim" 21-23, "The Denver Express" 24-26, "Human Hearts" 28-30.

GRAND OPERA HOUSE (Charles W. Fonda, manager).—The Rentz-Santley Burlesquers, 14-16, played a return date. The company has been improved a great deal since its previous visit, especially in its chorus. J. F. McCabe and Charles Sabine were the chief entertainers. The olio, consisting of Charles W. Douglas, Gruett and Gruett, McCabe, Sabine and Vera, Three Connolly Sisters and Yamamoto Brothers, was above the average. "The Devil in Skirts" did not appear, having closed. Booked: "Peck's Bad Boy" 25, 26.

NELSON THEATRE (Z. T. Damon, manager).—A good bill, to the usual business of the house, last week. The leading act was that of James R. Waite and company. Mlle. Christine's animal show, Virna and Lara, and Frank Bowman, deserve special mention. The New York Girl Co. 21-26.

PASSING REMARKS.—Dwight O. Gilmore, owner and manager of the Court Square Theatre, of this city, has purchased the Parsons Theatre, of Hartford, Ct., from the Travelers' Insurance Co., of that city, although H. C. Parsons has bonds for a deed, and can redeem the property on the carrying out of certain conditions within a specified time. Mr. Parsons will continue in charge, as in the past....Herbert Fortier, of "The Earl of Pawtucket" Co., spent Sunday, 13, with friends in this city.....Past Worthy President William Keney, of Pittsfield, and Michel F. Landers, of Holyoke, have been appointed district deputy grand presidents of the Fraternal Order of Eagles in this State for their respective districts. There are soon to be new aeries started at Great Barrington, Lee, Adams and Dalton.....Patrick Murphy, of this city, is one of the stage mechanics with Viola Allen, in "Twelfth Night."....Richard O'Brien is a member of the Aubrey Stock Co. this season....Smith O'Brien is to have a new play in the Spring, from the pen of Conn T. Murphy....The diamond ring offered to the one guessing nearest to the actual attendance during the week of the Cook-Church Stock Co., at the Grand Opera House, was won by Maggie Fitzgerald, whose guess was 5,963, six more than the total attendance for the engagement..... Wallace & Gilmore, of Oswego, N. Y., who held a lease of the Academy of Music, Pittsfield, have transferred it back to its owner, Cebra Quackenbush, of Hoosick Falls, N. Y., who closed it Dec. 12. The house will probably be remodeled and used as a department store, or given over to offices. The house was built in 1872. Manager Wesley has been transferred to the Academy of Music, Chelsea, which is one of Wallace & Gilmore's houses.

North Adams.—At the Richmond Theatre (W. V. Meade, manager).—England's moving pictures pleased a fair house Dec. 16. Hanlons' "Superba" played, to good business, 17, and pleased. Due: "A Stranger in a Strange Land" 25, James K. Hackett, in "The Crown Prince," 29.

EMPIRE THEATRE (James Sullivan, manager).—The next attractions at this house will be "Wife in Name Only," 25, and "A Missouri Girl," 26.

NOTE.—Hanlons' "Superba" Co. suffered a severe loss here Friday morning, 18. One of the cars which contained their scenery was discovered on fire at an early hour in the morning, and the scenery in both cars was entirely ruined. The scenery will have to be replaced before the company will be able to resume its engagements.

MARYLAND.

Baltimore.—At Ford's Opera House (Charles E. Ford, manager).—The Virginia Earl Opera Co. presents "Sergeant Kitty" during Christmas week. Charles Warner's fine performance in "Drink," 14-19, met with appreciation. Mary Mannering, in "Harriet's Honeymoon," 28 and week.

ACADEMY OF MUSIC (Nixon & Zimmerman, managers).—"Miss Bob White" is the Christmas offering here. Eleanor Robson made a decided hit last week with "Merely Mary Ann." "A Chinese Honeymoon" returns 28 and week.

MARYLAND THEATRE (James L. Kernan, manager).—George Evans, in "The Good Old Summer Time," 21-26. Al. H. Wilson closed a good week 19. A strong house bill will be offered 28 and week.

CHASE'S THEATRE (P. B. Chase, manager).—"My Friend from India" will be seen here 21-26. "East Lynne" did fairly, closing 19. "Jane" is underlined for next week.

HOLLIDAY STREET THEATRE (Kernan, Rife & Houck, managers).—The popular "Volunteer Organist" returns 21, for one week. Business was good last week with "The Price of Honor." "Hearts Adrift" 28 and week.

ORIOLE THEATRE (George Fawcett, manager).—"Brother Against Brother" will be put on by the stock company 21. "Arabian Nights" was well done week ending 19.

BIJOU THEATRE (Fred Wilson, manager).—"New York Day by Day" is the bill for Christmas week. "The Scout's Revenge" closed 19. "The Heart of Chicago" is due 28.

MONUMENTAL THEATRE (James L. Kernan, manager).—The Utopians 21-26. Rice & Barton drew large audiences all week ending 19. Next week, Fred Irwin's Co.

ODEON THEATRE (James Madison, manager).—A big bill 21 introduced: Nibbe Brothers, Marie Bordeoux, Barrington and Martel, and Mae Corrie, in specialties. A new Christmas extravaganza, by Harry Montague, is entitled "Old Age and Youth."

LYRIC THEATRE (Bernhard Ulrich, manager).—The success of the Savage Opera Co. surpassed all expectations; business started well and increased steadily.

VIRGINIA.

Richmond.—At the Bijou Theatre (Jake Wells, manager).—Week of Dec. 7 the Wells-Dunne-Harlan Co. presented "The Knickerbocker Girl" to standing room only. Little Chip, Mary Marble and Otis Harlan received continuous encores. The week was a record breaking week in attendance. "The Little Church Around the Corner," playing to a large attendance, 14-19. "Across the Pacific" 21-26, Rice's "Show Girl" 28 and week.

ACADEMY OF MUSIC (Thos. G. Leath, lessee).—Lizzie Evans, in "At Cozy Corners," played, to a fair house, 12. David Warfield, in "The Auctioneer," did well 14. "Rogers Brothers in London" broke the record for attendance 15. Owing to the late arrival of the scenery, the show did not commence until after 9 o'clock. Grace George presents "Pretty Peggy" 16, 17. Shelburne moving pictures 19, "David Harum" 25. "When Knighthood Was in Flower" 26, "Hot Old Time" 28.

PUTNAM'S THEATRE (J. F. Putnam, manager).—Bill week of Dec. 21: Carter and Giron, Beverly and Danvers, the Sedgwicks, Morris and Morris, Nellie Beck, Bessie Mason, Alice Taylor, Carrie May. Good business continues.

NOTE.—Jake Wells, Greanor Neal and others connected with the Bijou Theatre Co., of this city, are having plans and specifications prepared for the erection of a large and handsome playhouse here, where they will present their attractions next season. The present Bijou Theatre, upon completion of the new theatre, will very likely be converted into stores. The site spoken of for the new theatre is on the opposite corner to the Bijou. The Bijou Company are also building a theatre in Nashville, Tenn., to be added to their already extensive circuit.

Norfolk.—At the Academy of Music (T. G. Leath, manager).—"Lovers' Lane" played Dec. 12. Rogers Bros. drew a packed house 14. Grace George, in "Pretty Peggy," was accorded a warm welcome 15. "When Knighthood Was in Flower" is booked for 25, "David Harum" 26, Eleanor Robson 29, Rose Coghlan Jan. 1.

GRANBY THEATRE (Jake Wells, manager).—For week of 14 the Wells-Dunne-Harlan Comedy Co. presented "Tuxedo" and "Lost, Strayed or Stolen," to splendid returns. The Ross & Fenton Show week of 21.

ACME THEATRE (Chas. M. West, manager).—People for week of 21 are: Brauneck Sisters, Milborn Sisters, Allen and Appleton, Alice Lomas, Babe Bemai, Marie Bell, Madeline Phillips, Daisy Russell, Ethel Hall, Leona Irving, and Carter and Giron. Business continues very good.

MANHATTAN THEATRE (Chas. E. Rentz, manager).—Vic Leonzo, Nagel and Adams, Helen Clare, Benton and Zimmerman, Hawkins and Blaine, Harry Shafer, Three Rentz, May Pierce, and Flossie Holden. Business is good.

Staunton.—At the Opera House (Barkman & Shultz, managers).—The Harrison Adams Stock Co., week of Dec. 7, came to fair business, in "Down on Cowslip Farm," "Greed for Gold," "Hearts and Flowers," "The Tie That Binds," "East Lynne" and "Capt. Rackett." This is one of the best repertory companies that ever played this city. Howe's moving picture 15. "Lovers' Lane" 17, "A Hot Old Time" 29, Rose Coghlan 30.

Petersburg.—At the Academy of Music (Wm. E. French, manager).—"Lovers' Lane" was well received Dec. 10. Lizzie Evans, in "At Cozy Corners," followed 11. The performance was excellent. Howe's moving pictures is due 25, the Geo. Fawcett Stock Co., in "Othello," 26.

KANSAS.

Topeka.—At the Crawford (Crawford & Kane, managers).—"Mrs. Wiggs, of the Cabbage Patch," drew a large house Dec. 11. Adelaide Thurston drew two fair houses, in "Polly Primrose," 12. "Mr. Jolly, of Joliet," drew a good house 13. "Satania" did poor business 14. Coming: Ed. Andrews' Opera Co. 16, "Peggy from Paris" 17, Jefferson De Angelis 18, "Rudolph and Adolph" 19, "Under Two Flags" 20, the Cracker Jacks 21, Charles B. Hanford 25, "A Montana Outlaw" 26, "Down by the Sea" 27, Katherine Osterman, in "Miss Petticoats," 28; "Down Mobile" Jan. 2.

GRAND OPERA HOUSE.—"Maloney's Wedding" 25.

AUDITORIUM.—James Whitcomb Riley appeared before an audience of 2,700 people 7.

Leavenworth.—At the Crawford Grand Opera House (M. J. Cunningham, manager).—Herrmann had good business Dec. 11. "Peck's Bad Boy" packed the house 13. Adelina Thurston, 14, and the Andrews Opera Co., 15, drew fair business. Virginia Drew Trescott 16, "Side Tracked" 20, "The Montana Outlaw" 25, Chas. Hanford 26, "The Silver Slipper" 28.

PENNSYLVANIA.

Lancaster.—Fulton Opera House (Yecker & Gleim, managers).—"A Homespun Heart" had a good house Dec. 15. Wormwood's trained animal and vaudeville show did very well 17. "The Roger Bros. in London," to very good business 18. City Club 21, "Zig Zag Alley" 25, "The Sign of the Four" 26, Huntley Moore Co. 28 and week, except "The Volunteer Organist" 30.

OPERA HOUSE, Columbia, Pa.—Himmelein's Ideals, to big business, 14-19. City Club 22, Rentfrew Comedy Co., 24-26.

—The Imperial Amusement Co. will present Kate Soffel, in a three act melodrama, entitled "A Dangerous Woman," under Louis Lesser's management.

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TENNESSEE.

Memphis.—At the New Lyceum Theatre (Frank Gray, manager).—Darkness prevailed Dec. 10-14. Lew Dockstader's Minstrel Company came 15, 16, to good business. It is far superior to any minstrel organization that ever visited Memphis. Mr. Dockstader convulsed the audience. Neil O'Brien and Carroll Johnson received their share of applause. The singing, dancing and music were excellent. Coming: Elita Proctor Otis 21, Jefferson De Angelis 25, 26, "A Friend of Mine" 28, local 29, "Eternal City" 30, 31, James Ward Jan. 1, 2.

HOPKINS' GRAND OPERA HOUSE (A. B. Morrison, manager).—"The Two Orphans" was presented week of 14, to splendid business. Miss Lansing Rowan, Isabelle Bowman and Anna Hollinger were happily cast, and acquitted themsilves with credit. Nora Rosa sustained her role well and was accorded a warm welcome. The others of the company gave satisfaction. The vaudeville feature was the Werner-Amoros Troupe. For week of 21, "The Man from Mexico."

NEW AUDITORIUM (Ben). M. Stainback, manager).—The Black Patti Troubadours packed the house 9-11. The company has been materially strengthened, and a better performance than last year is offered. "A Royal Slave," afternoon and night, 12, came to fair business.

Nashville.—At the Grand (Mrs. T. J. Boyle, manager).—The Boyle Stock Co. presented, for the first time on any stage, "The Power of Justice," Dec. 14. It is a melodrama, in four acts, by Frederick Paulding. The business at the house was large, and the audiences enthusiastic. The play has its scenes laid in Russia, and treats of conspiracies and murder. The theme is interesting. Eugene Moore, as Count Nicholoff, gave, as he always does, a faithful and finished interpretation. J. Gordon Edwards contributed a splendid piece of character work, and made the last scene, between him, as Michael Craski, and Count Nicholoff, the strongest situation in the play. Miss Creighton had a hard role, but made it a centre of attraction through her ability. Mr. Paulding, as Marco Balalski, did well, and the other members of the company capably rendered the parts allotted them. Dec. 21-26, by request, the Boyle Stock Co. will appear in "The Two Little Sailor Boys."

VENDOME (W. A. Sheetz, manager).—Mrs. Langtry, in "Mrs. Deering's Divorce," drew out a large and most appreciative audience 17. Three performances, 18, 19, Lew Dockstader's Minstrels did very good business. Jeff De Angelis, in "The Toreador," 24.

MINNESOTA.

Duluth.—At the Lyceum (C. A. Marshall, manager).—"A Thoroughbred Tramp" had fair business Dec. 17. "The Storks," 11, 12, had good business. "Master and Man," 16, was given by the Federated Trades Assembly, to light business. The cast was filled out by regulars (stopping here) and amateurs. "The Fringe of Society," 16, for a testimonial to Louis Dean, late of the Metropolitan Stock Co., De Wolf Hopper 18, 19.

PARLOR THEATRE (W. J. Wells, manager).—Business was excellent 14-19. The new people for 21 and week: Tom Gibons, Fay La Mont, Emmett and Kane, Nettie Herbert, Ed. C. Walton, Alta Owens, Lew Taylor, Babe Ehle, W. J. Wells and stock. The new comedy for the week is called "My Husband's Friend."

BIJOU THEATRE.—This new place of amusement, at No. 10 East Superior Street, the main street of the city, was opened 14 by Hal A. Curtis and Frederick Ritchie, late of Seattle, Wash. The resort will be devoted to refined vaudeville. It is on the ground floor, and will seat 450. It has a good stage, and is nicely arranged. A large number were turned away on the opening night. The admission is only ten cents. The opening company were: Prince Kinzo, Japanese juggler; Madeline Reid, soprano; Hart and Paine, musical act; Chas. H. Whelman, monologue; the Malcum Twins, globe rollers; Jaxioni, Russian marvel; Frank Whittier, baritone; Prof. Sabin, and Edison kinetoscope. The new people for 21 and week are: Sharp and Willing, Tom Gale, Sablo, musical wonder.

St. Paul.—At the Metropolitan Opera House (L. N. Scott, manager).—"The Storks" had light business Dec. 13-16. William H. Crane, in "The Spenders," had capacity business 17-19, the elite of the city turning out to see him, as it always does. Tim Murphy, in "The Man from Missouri," comes 20-23, and he will do big, as he always does here. De Wolf Hopper, in "Mr. Pickwick," 24-26; "Ben Hur" week of 28.

GRAND (Theodore L. Hays, manager).—"Why Women Sin" was shown, to light business, week of 13. "The Chaperons" comes week of 20, and they should draw big. Week of 27, "The Lighthouse by the Sea."

STAR (M. H. Singer, manager).—Business was good with Sam Devere's Own Co. week of 13. Week of 20, Harry Bryant's Burlesquers; week of 27, Reilly & Wood's Show.

EMPIRE (A. Weinholzer, manager).—New people for week of 20 are: The Evans Trio, Bernhardt and Bussler, the Leonards, the Mulveys, Florence Dalton and Babe White. Holding over: Stewart and La Croix, and May Dayton and the stock. The stock will present a comedy, entitled "Smugglers," week of 20. Business showed an improvement week of 13 over previous week's returns.

WASHINGTON.

Spokane.—At the Spokane Theatre (Dan L. Weaver, manager).—"Ben Hur" broke all records here. The original engagement was for two performances, Dec. 14, 15. The opening sale of seats brought in $8,000, and the engagement was extended to include 16, with two performances for each day. The house was sold out for each performance in advance, and at greatly increased prices. De Wolf Hopper, in "Mr. Pickwick," played, to big business, 8, 9.

AUDITORIUM (Harry C. Hayward, manager).—The Bittner Company, in repertory, had fair business week of 7. On the way: "The Bohemian Girl" 25, 26, Olympia Opera Co. Jan. 1 and week.

CINEOGRAPH (C. H. Peckham, manager).—Van and Van, Harney and Haynes, Eugene and Baby Thomas, Bert and Jim Budd, and Arthur Walker were the top liners for week of 14.

COEUR D'ALENE (Jacob Goetz, manager).—Prior and Norris, Hank and Lottie Whitcomb, Prentice and Myers, Brogan and Dixon, Frank Rice, and Neff and Mille opened week of 14.

COMIQUE (I. D. Holland, manager).—Cyclone, and the Austin Sisters, Noel and Noel, and Sylvia Leister were the new faces 14 and week.

Seattle.—Grand Opera House (John Cort, manager).—Week of Dec. 7 "Ben Hur" drew record breaking business. Week of 13, dark. Olympia Opera Co. 20-26.

SEATTLE THEATRE (J. P. Howe, manager).—Week of 13, Florence Roberts, in "Gioconda" and "The Frisky Mrs. Johnson." "A Trip to Chinatown" 20-26.

THIRD AVENUE THEATRE (Russell & Drew, managers).—Week of 13, "In Convict's Stripes." "The Head Waiters" 20-26.

EDISON THEATRE.—New: The Bennett Children, the Two Mortons, Harry Gibbs, Morey Long, kinetoscope pictures.

EMPIRE THEATRE.—New: Hugh J. Emmett, Frank Fay, Bragg and Ashton, Carrie Weston, Gladys Carlyle, moving pictures.

CRYSTAL THEATRE.—New: Parrott, Rice and Lucas, Seymour and Jenius, Madelaine Carbonette, moving pictures.

LA PETITE THEATRE.—New: Lloyd Spencer, Tuxedo Trio, Stafford and Stone.

ARCADE THEATRE.—New: Vic Lewis, Aurora, Edna Minor.

OREGON.

Portland.—At the Marquam Grand (Calvin Heilig, manager).—Lillian Myers, violinist, was heard in recital Dec. 7, by an extremely large audience. "Old Jed Prouty" did fair business 8, 9. Lulu Glaser did big business 10-12, in "Dolly Varden." "The Two Sisters" will be seen 16, and J. H. Stoddart, 21-26, in "Beside the Bonnie Brier Bush."

CORDRAY'S THEATRE (Cordray & Russell, managers).—"The Minister's Son" had a good opening 13. "The Head Waiters" week of 6. "Hello, Bill," comes 20, for week, and "In Convict's Stripes" 27.

BAKER THEATRE (George L. Baker, manager).—The Baker Stock Co. presented "The Bells," preceded by the farce, "Ice on Parlez Francais," to the usual crowded house, 13. Business was quiet week of 6, during which "The Liars" was the attraction. "A Midnight Bell" will be put on 20, and "The School for Scandal" 27. Esther Lions becoming leading lady on the last named date.

EMPIRE THEATRE (George L. Baker, manager).—"Looking for a Wife" had a big opening 13. "The Bowery After Dark" did fair business week of 6.

ARCADE THEATRE (S. Morton Cohn, manager).—Business was fair week of 7. Following is the bill for 14: Frank Bowman, the Aldeans, Jessie Orr, Downey and Willard, Leslie Pomroy, the bioscope.

FRITZ'S NEW THEATRE (William H. Brown, manager).—Manola and Amalia Family, Taylor Quartette, Layne-D'Avra Dramatic Co., Trancile-Landis, Nellie Hillyer, the Phelps, D's and D's, Blahan and Mascotte, Senorita Delage, Captain Black, James Barry, Melnotte Sisters, Polly Caprio, the Bernards, the La Kolas, Madeline Earl, Stanley and Sullivan.

BLAZIER'S CONCERT HALL (Eli B. Davis, manager).—Nadine Allen, the Thompsons, Leonia, Belle Davenport.

ERICKSON'S MUSIC HALL (H. D. Griffin, manager).—Helen Mignon, Pearl Weston, Ladies' Ideal Orchestra, Mae E. Glidden, director.

THE GRAHAM STRING QUARTETTE gave its first chamber music concert at Parson's Hall 8, assisted by Rose Block Bauer, soprano. The personell of the quartette is as follows: Wm. Wallace Graham, first violin; Mrs. Sherman D. Brown, second violin; Edgar E. Coursen, viola; Fritz Zilm, 'cello.

WEST VIRGINIA.

Wheeling.—At the Court Theatre (E. B. Franzhelm, manager).—Jerome Sykes, in "The Billionaire," Dec. 14, came to S. R. O., and turned people away. "Way Down East" had good business 19. "The Earl of Pawtucket" 25.

GRAND OPERA HOUSE (Chas. A. Feinler, manager).—"Searchlights of a Great City," 14-16, had fair business followed by "Child Slaves of New York" 17-19, to good business. Coming: Chester De Vonde Co. 21-26.

Sistersville.—At the Auditorium Theatre (A. B. Doyle, manager).—Rebecca Warren, in "Tess, of the D'Urbervilles," Dec. 14, gave a fine show, with a first class company, to a fair house. Gorton's Minstrels 17, Myrkle-Harder Stock Co. No. 2, week of 21: Ernest Lamson 30.

ALABAMA.

Mobile.—At the Mobile Theatre (J. Tannenbaum, manager).—The Holden Comedy Co. came Dec. 10 to 18, inclusive, changing plays nightly, and were rewarded by large and appreciative audiences. This company is above the average of popular price attractions, and made many friends during their engagement. Coming: Lilliputians 19, two performances; Quinlan & Wall's Minstrels 22, Elita Proctor Otis, in "Hedda Gabler," 23; Virginia Harned, in "Iris," Christmas day and night; "A Texas Steer" 26.

Montgomery.—At the Montgomery Theatre (Hirscher Bros., managers).—"The Burgomaster," Dec. 7, had good business. Viola Allen, in "Twelfth Night," played, to a packed house, 8. Kelcey and Shannon, in "Sherlock Holmes," had big business 10. The Royal Lilliputians, in "Gulliver's Travels," 17 (matinee and night); Quinlan & Wall's Minstrels 19, matinee and night.

DEATHS IN THE PROFESSION.

RUDOLPH ADELBERT SEBASTIAN MAYER, a musician and inventor of note, died last week at Opelousas, La., aged 63. The deceased was a native of Munich, Bavaria, his father having been the late Prof. Karl Mayer, orchestra leader at the Royal Opera, that city. Rudolph graduated from the Munich Conservatory of Music. Mayer became one of the first players in Europe of the piano, violin and violoncello, and as such was associated with Richard Wagner for several years. Going to New Orleans to take charge of the French opera in 1856, he married and settled in that State. Later he invented a process for the preservation of water colors, which he named the Mayerotype, and which proved a success. He visited Europe in the interest of this invention in 1861, opening studios in Munich and Vienna, and accumulated a considerable fortune. All this was swept away in endeavoring to introduce a breech-loading gun which he had invented. Having spent his entire fortune, Mayer removed to London, and afterward to Belfast, where he managed large studios and photo-publishing houses. He returned to Louisiana in 1870, and was considered among the leading musicians in that State.

L. FLORENCE HARVEY died in the New York Hospital, Dec. 15, aged twenty-six years. She was the wife of Frank Ely, and with Mr. Ely formed the team of Ely and Harvey.

JOHN KERNELL, the well known Irish comedian, after a week's struggle with Bright's disease, died at Grace Hospital, Detroit, Saturday morning, Dec. 19. Mrs. Kernell, his wife, was at his bedside when he passed away, having come from their home at Asbury Park when the doctors announced that the comedian could not recover. Mr. Kernell made his last appearance on the stage at the Temple Theatre on Friday evening, Dec. 11. On the night before he had submitted to a slight operation, and, after resting Friday afternoon, made his appearance in the evening. He was born in Philadelphia, in 1857, and made his first stage appearance in that city in 1876. He soon joined his brother, Harry, also a well known Irish comedian, in a conversation act, and they were familiar performers in Tony Pastor's shows, and also toured the country as stars. Since the death of his brother, in 1893, Mr. Kernell had been one of the most prominent performers on the vaudeville stage. The remains were taken to Philadelphia for interment in the family burying ground.

ANNE CECELIA HARRISON, an actress, died Nov. 14, in Crofford's Sanitarium, Memphis, Tenn., from uraemic poisoning. Her maiden name was Carraher, and she was born Jan. 14, 1861, in Dunkirk, N. Y. She began her professional career with Harry L. Seymour's Company in 1879, using the name of Stella Curtis. She rapidly forged her way to the front, and was soon playing a prominent line of parts. She has been identified with some of the best companies, road and stock, and has the creation of several roles to her credit. She was married to W. Dick Harrison, April 8, 1881, both at that time being members of J. C. Stutt's Company. For the past thirteen years she has held a leading position with the Spooner Dramatic Company. Mrs. Harrison was a member of the D. of P., Keokee Council, No. 43, Watertown, N. Y., also an earnest worker for the Actors' Fund. Mr. Harrison took the remains of his wife to Cairo, Ill., for interment in the Villa Ridge Cemetery.

BILLY ADAMS, who was a lecturer in a St. Louis, Mo., museum about ten years ago, and later was a partner in the museum with A. F. Jacobs, died in Peoria, Ill., Dec. 11, aged forty-five years. He was paralyzed some time ago, and had since lived in Peoria.

WILLIAM H. FLAMER, leader of band with "The Hottest Coon in Dixie" Co., died Dec. 10, at Taylorville, Ill. He leaves a widow.

— Regarding the recent statement that the "Miss Bob White" Co. was to close in Annapolis on Dec. 19, the management writes: "That statement is wrong, inasmuch as we do not play Annapolis until Dec. 28, and furthermore are booked consecutively up to, and including, a Summer run at the Park Theatre, Philadelphia, not to mention engagements in Baltimore, Washington, Pittsburg, and two weeks at the Lyric Theatre, New York City."

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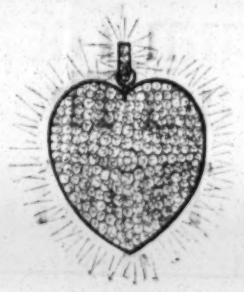

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GRAND OPERA HOUSE BLOCK, CHICAGO, ILL. ST. ANN BUILDING, SAN FRANCISCO, CAL.

IOWA.

Des Moines.—At Foster's Opera House (Wm. Foster, manager).—Melbourne McDowell and Florence Stone, in "A Captain of Navarre," Dec. 8, 9. The Bostonians came, to fair business, 12. Katherine Willard, in "The Power Behind the Throne," drew well 14. Clara Bloodgood, in "The Girl with the Green Eyes," 15; "Shore Acres" 16. "The Sleepy King" 17, 18. Herrmann 19. George Sidney 21, "The Storks" 23, 24, "Quincy Adams Sawyer" 25, 26.

GRAND OPERA HOUSE (Wm. Foster, manager).—Frank E. Long Stock Co., in "Secret Service," opened, to good business, 14-16. "Maloney's Wedding" drew big houses 10-12. "The Convict's Daughter" 17-19. "Our Gobbins" 21-23. "Katzenjammer Kids" 24-26. Vanity Fair 28-30, "Mr. Jolly, of Joliet," 31-Jan. 2.

AUDITORIUM (Wm. Foster, manager).—Adelina Patti 22, "A Bunch of Keys" 25.

MIRROR THEATRE (J. Connolly, manager).—"One Night in June" canceled. Howard Hall, in "The Man Who Dared," 17-19.

Cedar Rapids.—At Greene's Opera House (Will S. Collier, business manager).—The Bostonians, Dec. 9, in "The Serenaders," pleased a good sized audience. Katherine Willard, 10, in "The Power Behind the Throne," gave the best of satisfaction. "Quincy Adams Sawyer," 11, made good every claim. "The Katzenjammer Kids," 12, drew light business matinee and night. "The Girl with the Green Eyes," 14, was acceptably presented, with Edith Shayne in the title role, understudy for Clara Bloodgood, who was called to New York by the illness of her husband. Herrmann had fair business 15. Coming: "The Sleepy King" 16. "Our Gobbins" 17. "Mrs. Wiggs, of the Cabbage Patch," 21; Wm. H. Crane 22, "Was She to Blame?" 23, "The Professor's Love Story" (Harry Beresford) 25, "A Bunch of Keys" 26, "The Wizard of Oz" 29, "The Wizard of the Nile" 30, Martin's "U. T. C." Jan. 1, "The County Chairman" 2.

NOTES.—Manager Will S. Collier was, on Dec. 9, made a member of El Kahir Temple, Nobles of the Mystic Shrine. He is also a Knights Templar and an Elk....Al. Wallo was here 9, ahead of "The Sleepy King."....Hamilton Armour, in advance of "Our Gobbins," was in town 11.....Will R. Anisdel, ahead of "Mrs. Wiggs, of the Cabbage Patch," was here 12.....Thomas Namack, representing Wm. H. Crane, was in town 14.

Fort Dodge.—At the Midland Theatre (Beth Meservey, manager).—"A Thoroughbred Tramp" had a top heavy house Dec. 14. "The Convict's Daughter" did medium business 16. "The Katzenjammer Kids," 8, had fair returns. Katherine Willard had a good advance sale for 15. On the way: "A Runaway Match" 19. "A Bunch of Keys" 21, "The Girl from Sweden" 25, Mason and Mason 29, "Peggy from Paris" 30.

CLIPPERS.—Manager Beal, of Sioux City was here 14, arranging to take charge of the Midland Theatre. The local manager has not yet been announced.

Davenport.—Moderate business is the substance of the theatrical report from this city.

BURTIS OPERA HOUSE (Direction Chamberlin, Kindt & Co.).—The Bostonians Dec. 8, Beauty Duchess 11, "The Chaperons" 12, "The Sleepy King" 13, Chase-Lister Co. 14-18. Due: "The Parish Priest" 19, "Busy Izzy" 20, "Where is Budd?" 23, "The Storks" 25, "The Wizard of Oz" 26, Grau Opera Co. 27, "Shore Acres" 28, "A Run for Her Money" 31.

Dubuque.—Grand Opera House (Wm. T. Roehl, manager).—Dec. 1 and week the Frank Long Stock Co., in repertory, at popular prices, opened to a full house. "Alphonse and Gaston" 8. "The Chaperons" had a fair house 11. "Peck's Bad Boy," two performances, 12. The Bostonians, in "The Serenade," gave an excellent performance, to a good house, 15. A new prima donna soprano, Agnes Brown, is deserving of special mention. She is an Iowa girl, and had many friends and relatives in front to witness her triumph. Bookings: Herrmann 16, "The Katzenjammer Kids" 19, "The Storks" 23, Grau Opera Co. 25.

Boone.—At the Aries Opera House (Wiley & Kirby, managers).—"Maloney's Wedding Day" had fair business Dec. 8. "Martin's "Ten Nights" drew a fair house 9. "A Thoroughbred Tramp" played, to a good house, 10. "Shore Acres" 17. "Old Farmer Hopkins" 25, "Legally Dead" 26, Mason and Mason 28.

Burlington.—Grand Opera House (Chamberlin, Harrington & Co., managers).—The Dainty Duchess Co. had a fair house Dec. 12. Lyceum Comedy Co. drew fair houses 14-16. Bostonians 17, Lyceum Comedy Co. 18, 19. "The Lighthouse by the Sea" 21, "The Wizard of Oz" 25, "In Louisiana" 26, "King Dodo" 29, "Shore Acres" 31.

CALIFORNIA.

Los Angeles.—At Mason Opera House (H. C. Wyatt, manager).—Virginia Harned, in "Iris," attracted large business Dec. 7-9, and Joseph Hart and Carrie De Mar drew good business, in "Foxy Grandpa." 10, 11. "Are You a Mason?" 14-16.

MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager).—The Neill-Morosco Co. drew good business, in "The Power of the Press," 6-12. "The Sporting Duchess" week of 13, followed by Arthur Alston's company, in "At the Old Cross Roads."

GRAND OPERA HOUSE (Clarence Drown, manager).—James Keane and company did good business, with "Heart and Sword," week ending 12. "Dr. Jekyll and Mr. Hyde" 13 and week, to be followed by "A Millionaire Tramp."

ORPHEUM (Clarence Drown, manager).—Features 14 and week: Hal Godfrey and company, Clarice Vance, Agnes Mahr, Joseph Newman, Arminis-Tito Quartet, Bryant and Saville, Searle and Violet Allen, Annie Abbott.

CASINO THEATRE (J. E. Waldeck, manager).—Bill 21 and week, "Pousse Cafe" and "Anthony and Cleopatra." Barney Barnard, Tom Pearsse, Edith Mason, and Rice and Kady are all in the cast.

CHUTES THEATRE (Henry Koch, manager).—The theatre programme for week commencing 13 included: Clarence Cassidy, Little Bumpty, James T. Derwin, and Mines, Sissel and Mines.

NOTES.—The Broadway Theatre opened with vaudeville 7, at popular prices, and did a good business during the first week of its career. The Unique and Cineograph theatres, also popular priced houses, continue to do good business.....The Casino Theatre and Edeu Musee staff comprises the following: J. E. Waldeck, president and general manager; Thos. J. Myers, assistant manager; Bruce Hatch, treasurer; Friedrich Runkel, leader of orchestra; Ralph Wray, stage manager; D. A. Chick, carpenter; Henry Nare, scenic artist; Sam Aten, electrician; William Meldan, master of properties. Productions will be under the supervision of P. Wilkerson, and the musical numbers will be under the direction of P. Towle.

San Diego.—At the Isis Theatre (H. C. Wyatt, manager).—Joseph Hart and Carrie De Mar, in "Foxy Grandpa," drew fair business Dec. 5. "Are You a Mason?" 11, 12. "At the Old Cross Roads" 17, "Spotless Town" 25, 26.

With the Bill Posters.

Notes from Local No. 12, Milwaukee: There was no regular meeting Sunday, 13, owing to the intense cold and brother members working late. Brother Reed, delegate to the national convention, has returned and has nothing but words of praise for the treatment accorded visiting members by the Cincinnati brothers. His official report, which will be handed in at the next meeting, promises to be very interesting. The adoption of THE CLIPPER as the official organ of the N. A. B. P. & B. of A. was a source of genuine pleasure to the members of Local 12, who wish to go on record as appreciating the action of THE CLIPPER in adding to its already interesting columns that of "With the Bill Posters." Visiting brothers from out of town the past week included: Bro. C. L. Paterich, of Louisville, Local No. 9, who has just closed with Gentry Bros.' Show, in the South; Bro. Turner, of Local No. 3, Pittsburg, who was in advance of the Four Cohans' Co., presenting "The Governor's Son," and Bro. Frank McGuire, another member of Local No. 3, Pittsburg, who stopped over on his way to Oshkosh ahead of "The Devil's Auction." The local brothers, who are all well, especially desire to extend to the OLD RELIABLE and brothers in general a most hearty wish for a Merry Christmas and a Happy New Year.

Local No. 4, of Philadelphia, will have a reorganization of its members at the next meeting, which will be on Dec. 20, and hereafter the local will live up strictly to the rules and regulations of the order, making favorites of no one person, and each and every member will be treated the same, and every member now on the rolls who is three months in arrears will be suspended. This order will be strictly adhered to. The ball will be held on Feb. 2, and each member is requested to contribute $2.50 for tickets. They can procure them from S. C. Moss, business agent, 314½ North Eighth Street, by mail, if so ordered. Also, he desires the home address of every member. The president and brother, Supice, spoke very highly of the treatment he received at Cincinnati, and also by delegates of the New York local, and the honor of being elected to the chair of second vice president of the alliance. Thanks were also voted the New York delegation for their visit on return from Cincinnati. Only wish the visit could have been longer. Who headed the parade to the depot? It was not the Dutch—bet it was President Cooley, of New York. Bro. Thomas A. Sheehan, of Local No. 2, New York, is invited to attend the ball.

Notes from the Brooklyn branch, Local No. 2: At a meeting of the Brooklyn Branch, Local No. 2, held Dec. 6, A. A. Gerson was nominated for business agent. Brooklyn branch is fast becoming one of the largest and strongest branches in the alliance, having at present ninety-three members out of a possible one hundred and twelve, which constitutes the actual number employed in Brooklyn. Seven more were to be obligated at the meeting, Dec. 20. Brooklyn branch is going slowly, getting all the men now actually employed in theatres and shops in the city as members of the union; after that is accomplished, all grievances will be heard and action temporarily taken upon them to stand until the scale of wages and hours has been adopted and an agreement signed. Thus far we have met with no opposition on the part of the managers and agents, but have had a number of them assure us of their support. Brooklyn branch will give a ball and entertainment soon after Lent. George E. Peterson, of the B. B., Local No. 2, formerly of the Bijou, Brooklyn, is now working at Watson's Cozy Corner, Brooklyn. Frank Metzger has closed with the "Trinity Chimes" Co., and has returned to Brooklyn. He reports that all the locals are pleased to hear that Brooklyn is organized. Louis Epstein, of Brooklyn branch, has also closed with "Trinity Chimes," and is now at the Star Theatre, Scranton, Pa. George B. Burns, of Brooklyn branch, is an active candidate for president of that local. Brother Burns is an old time biller, has many friends and is a very capable person for that office. Harry Van Horn and Benj. Bearse, of Payton's Lee Avenue, Brooklyn; Phil. Taylor, of Payton's Fulton Street, and Max Peters, of the Amphion Theatre, have signed with Barnum & Bailey for next season. August Van Slyche, of Brooklyn branch, formerly of Payton's Fulton Street Theatre, is now employed at the Park Theatre, Brooklyn.

Notes from Local No. 17, Boston, Mass.: Business Agent G. L. Lingham, of this local, has been ill the last four weeks and unable to work. Mr. Lingham may be compelled to go to Brooklyn, N. Y., and have a surgical operation performed. Bro. J. E. Herne expects to take a pleasure trip to Europe in April. Bro. W. Hale has returned from a visit of two weeks to his folks in Washington, D. C. Bro. Geo. Collier was presented with an elegant diamond ring by the advertising staff of Stair & Wilbur, on Wednesday night, at the Revere House. Over one hundred guests were present, and a little repast was enjoyed at the expense of Bro. Collier. Bro. Oscar Kievenier made the presentation speech. Bro. Parks, of Local No. 2, Brooklyn branch, was here, ahead of "Rachel Goldstein."

Richard P. Penney, accompanied by his wife and little son, was a CLIPPER caller Dec. 18. Mr. Penney is manager of the Temple Theatre, Boulder, Col.; the Loveland Theatre, Loveland, and the Dickens Opera House, Longmont. He is also traveling representative of the Curran Bill Posting Co., of Denver. He is a member of Local No. 6, of that city, and after attending the bill posters' convention in Cincinnati he has come East sight seeing.

Chas. Perry, who represented Indianapolis, Local No. 7, Bill Posters and Billers of America, at the national convention, was elected a trustee.

Mike Nagel, twenty-four hour man with Ringling Bros., has returned to his home in Minneapolis. He is a member of Local No. 10, of that city. Nick Petit, of Local No. 10, is now advertising agent of the Metropolitan Opera House, Milwaukee. James Segars and J. J. Whitehead have returned from the convention. Both are members of Local No. 10. Zach. Luckensmeyer, of Local No. 10, is advertising agent of the Lyceum Theatre. Miles Edwards, of Local No. 5, is posting bills in Minneapolis.

You Can Have an Overcoat Worth $60 for $25.

We have purchased at a price, ninety pieces of kerseys, meltons and vicunas, in plain Oxford and mixed effects—the very finest that can be imported, At the same price you can have any fancy overcoating on any of our five floors. No matter what the ticket says—no matter what the worth of the woollens is, we will make up these overcoats for you and silk, satin or woollen line them. We will give you values that are not less than $40 and which range up to $60. If the overcoat isn't easily twice as good as you expect, don't pay for it. If you want to satisfy yourself that we are not exaggerating in our claims we will gladly mail samples.

The sale stops when the year stops.

Our Full Dress Suits at $40—Tuxedos, $35, made of French or German drape—silk lined throughout—cannot be equaled in style and value the world over.

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Men once a week, women once in two weeks, should wash the head with a copious lather of warm water and **Glenn's Sulphur Soap.** It will remove and keep out dandruff. Be sure and get

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100 LETTERHEADS, 50c.; 500, $1; Half tone, $1. Everything else way down. Samples, 2c. RECORD PTG. CO., Clarkston, Mich.

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This brush when properly applied is also invaluable to those who suffer from *Nervousness, Insomnia, Neuralgia, Rheumatism, Lumbago, Lassitude, Exhaustion, Brain Fag, Paralysis, Lack of Energy,* and all kindred diseases which are attributable directly or indirectly to such afflictions as are traceable to the spinal column.

This brush is particularly recommended to the profession, as it is a well known fact that *friction accelerates circulation* and proper circulation minimizes the dangers of catching cold, and when your blood circulates your system is certain to throw off germs of every insipient disease.

Sample Brush, with full directions, sent postpaid on receipt of $1, by

THE SPINAL BRUSH CO.,
1133 Broadway, Room 1325, St. James Building, New York City.

At a meeting of Local No. 2, New York, Dec. 13, the returning delegates from the convention were given a rousing reception by the boys of the local. A vote of thanks was tendered to Brother Murray, walking delegate of Local No 2, for his efforts in behalf of the New York boys at the recent convention. Much regret is felt because Brother Murray declined to run for re-election. The agreement of the circus managers was received with great pleasure by the local, and many were the remarks of satisfaction heard concerning it after adjournment. The boys of Local No. 2 are very well represented in the new roster of officers of the national alliance, and feel gratified.

E. R. Gerson, Local No. 6, has closed with Dockstader's Minstrels, and is now employed in Denver, Col., as assistant to "Bill" Hall. Bro. Gerson has been under James Decker for the past four seasons, and during that time has made many friends.

Local No. 2, New York, will give a benefit shortly at one of the leading theatres. Thomas Sheehan has been made chairman of the committee.

John F. Smith died Dec. 9, and was buried in Calvary Cemetery, 11. He was better known as Jack Smith, and was one of the charter members of Local No. 2, New York, having been a great union man.

John Tooley died Dec. 16, in the Harlem Hospital, N. Y., from kidney trouble, and was buried in Calvary Cemetery Sunday, 20. He was a charter member of New York Local, No. 2, and one of the oldest bill posters.

Local No. 2, New York, at 8 Union Square, Dec. 27, will hold an election of officers for the ensuing year. All members are requested to attend, as this is a matter of importance to every union man. Members of other locals are invited to attend this meeting.

Wm. G. Saunders is recording secretary of Local No. 1, Chicago, and all communications pertaining to the local should be addressed to him.

Local No. 11 Cincinnati extends a vote of thanks to THE CLIPPER and the staff, and special thanks to THE CLIPPER'S convention reporter, W. K. Hill, for his able report of the convention. The convention was a great success, and Cincinnati Local, No. 11, feels proud of its efforts to this end. W. F. Hauter, of St. Louis Local, No. 5, was here the past week. He is one of the working staff with "The Eternal City" Co. Claud St. Long, better known as "Kid," is ahead of "In the Shadow of the Gallows." He hails from Chicago Local, No. 1. There are several prominent circus advertisers wintering in this city. Frank Adams, of Local No. 7, Indianapolis, boss bill poster last season with the Forepaugh-Sells Bros.' Show; Frank Purcell, of the same show, and Harry Thurston, of Boston Local, No. 17, are among the number.

Charles, Joseph, president of the N. A. B. P. and B. of A., writes from Cincinnati that he is ill there with quinsy sore throat and pharyngitis, but he states that there are no serious complications, and that he expects to be about again within a week or two.

—Chas. T. Fales' Comedy Co. Notes: Since playing in New York State business has been very good. We have made several changes in the company. Our specialties are very strong and the press notices we are receiving are very flattering. We are booked the remainder of the season in New York State and Canada.

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Mr. Belasco presents, by arrangement with Maurice Campbell,
HENRIETTA CROSMAN,
In the New Play,
SWEET KITTY BELLAIRS.

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WISH ALL THEIR FRIENDS
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17th Week En Route Chas. K. Champlin Stock Co.
Merry Xmas to all.

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THE LITTLE WHIRLWIND
BATON JUGGLER,
JOHNNIE REILLY,
As GEORGE SHELBY.
14th week Al. W. Martin's Eastern U. T. C. Co.

A Merry Xmas and Happy New Year.
WILEY HAMILTON,
STAGE DIRECTOR,
Hyde & Behman's Theatre, Brooklyn, N. Y.

Merry Xmas and Happy New Year.
RUTH and NELDA,
"THE HARMONY GIRLS,"
Novelty Dutch Sketch. 222 E. 27th St., N. Y. City.

"The Jolly Trio"
Are CUSHING, MERRILL and ERICKSON.

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Don't cheat. Bring the goods and we'll treat you well. People now on our Circuit playing their 35th consecutive week. Performers signing contracts for this circuit, holding the same as a convenience, and then canceling, need not write again.

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WANTED, CIRCUS PEOPLE of ALL KINDS for J. Ellis' Great Eastern Two Ring Show; all do two or more acts. Musicians of all kinds, write. Good Advance Man and Canvas Boss, write. Privileges To Let. Good Concert People, write. Show opens May 2. R. R. Show; make it low and all in first. Prof. C. B. Stanley, write. **J. ELLIS,** Tower City, Pa.

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WANTED, Lecturer and Office Worker; one that can get the money. Must be strong in office. Show strong, and gets the people. You must get the money. State age, whether single or married. Must join Dec. 28. FRANK RAYMOND, 489 E. 42d St., Chicago, Ill. P. S.—Dr. Geo. Nye write.

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EMPIRE.—There is an excellent programme at the Empire this week, and the crowded audiences last night showed their approval by loud applause. A comedy, entitled "Mrs. Murphy's Second Husband," played by Miss Gracie Emmett's company, was productive of hearty laughter. The piece, which hails from Australia, is now presented in England for the first time, and it is admirably suited to the concert hall stage. It is full of humour, which cannot fail to amuse, and the characters were ably sustained.—*Birmingham Daily Post*, Nov. 10.

Re-engaged After First Night.

EMPIRE.—Nothing smarter or more amusing in the way of sketches has been seen in Birmingham for some time than "Mrs. Murphy's Second Husband," which Miss Gracie Emmett and her company are producing at the Empire. Smartly written, full of entertaining complications, and admirably played, the piece causes plenty of merriment.—*Midland Express*, Nov. 10.

EMPIRE THEATRE.—Gracie Emmett and her company are engaged for another week, and the unique wit and comicalities of the principal, and the laughable character of the sketch, "Mrs. Murphy's Second Husband," kept the house in a roar.—*Evening Express*, Liverpool, Tuesday, Dec. 1, 1903.

Empire, Birmingham, Every Evening. Empire, Edinburgh, Next Monday. Empire, Liverpool, &c., to follow.

THE EMPIRE.—Miss Gracie Emmett, described as one of the greatest comediennes of the United States, justified her title to a place in the constellation of comedy stars by the effective presentation, last night, of an amusing trifle, entitled "Mrs. Murphy's Second Husband." Miss Emmett is the adventurous matrimonial person whose choice of a successor to "the late lamented" leads to several situations most embarrassing to her daughter and her husband, but vastly entertaining to the audience. The piece went with rare swing and go, and was an undoubted success.—*Evening Citizen.*

THE EMPIRE.—The Empire, fresh from the hands of the painters, who have left it redecorated in a manner worthy of the handsome building, is visited this week by an all 'round excellent company of variety artists. The two chief attractions—both from across the Atlantic—provide capital entertainment. Gracie Emmett, who is credited—according to the programme—with being America's greatest comedienne, appears with a specially selected company in a one act comedy, entitled "Mrs. Murphy's Second Husband." In this amusing farce Miss Emmett appears in the cast as Mrs. Murphy, an elderly widow, whose marriage to a dyspeptic youth is objected to by her married daughter. The character suits the American artiste admirably, and throughout the piece Miss Emmett has abundant scope for her ability as a mirth provoker, her humour keeping the "house" in a constant ripple of laughter, and at the fall of the curtain Miss Emmett had a flattering ovation.—*The Evening Times*, Tuesday, Dec. 8, 1903.

IN THE HALLS.—An exceptionally bright, humorous and varied programme is presented this week at the Glasgow Empire Palace Theatre. Gracie Emmett, a wonderfully clever comedienne from America, gives a characteristic Yankee sketch, entitled "Mrs. Murphy's Second Husband," with the help of a talented company, which keeps the audience in constant laughter from the start till its finish.—*The Daily Record.*

AMERICAN ARTISTES AT THE EMPIRE.—There is quite an American invasion at the Empire this week. The principal attraction is Gracie Emmett, who, with her own "specially selected company," appeared last night in an original comedy, entitled "Mrs. Murphy's Second Husband." The piece is decidedly Yankee, and affords a hearty laugh from beginning to end. The heavy part, of course, is undertaken by the popular comedienne, who is rightly possessed of her country's characteristic of "getting there."—*Glasgow Evening News.*

THE GLASGOW EMPIRE.—The programme submitted at the Empire this week is an excellent one, and contains an abundance of material for an evening's amusement. The principal turn is that for which Miss Gracie Emmett, a smart American comedienne, and a company of American artistes are responsible. "Mrs. Murphy's Second Husband," the one act piece in which they appear, contains plenty of humour—mostly of an American flavour—and provides Miss Emmett with endless opportunities to display her powers as a comedy actress.—*The Glasgow Herald.*

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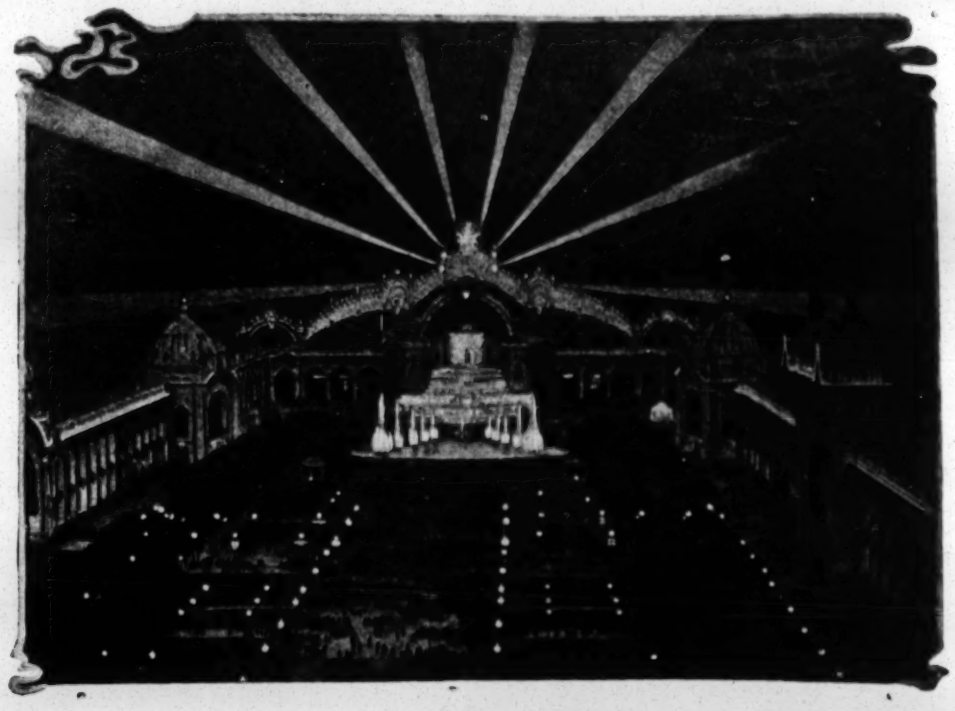

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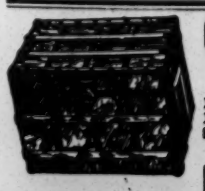

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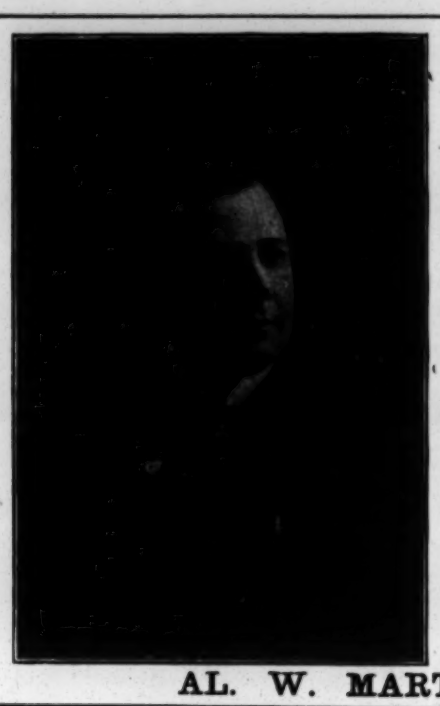

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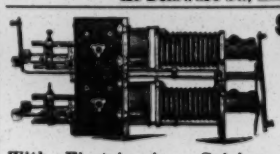

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SUCCESSFUL AMERICAN ARTISTS IN EUROPE.

BARTON AND ASHLEY.

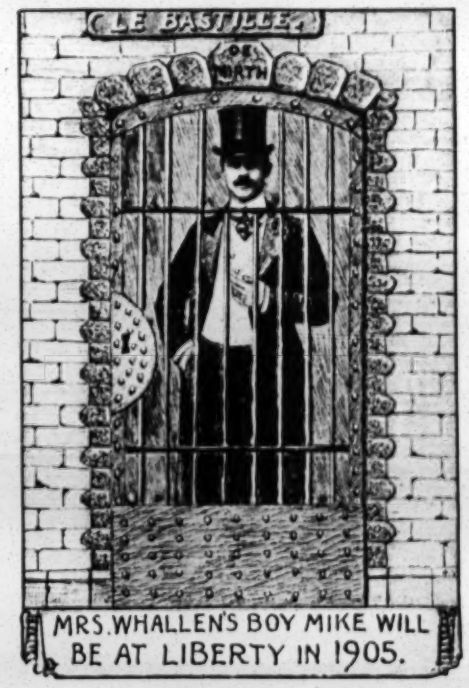
This talented duo, after many years' successful work in vaudeville in America, visited England early this year, and speedily established themselves at the top of the tree. Their purely American methods have been the greatest factor in their phenomenal success. This Christmas season they have had some exceedingly flattering offers to appear in pantomime, but the managers who had already booked their services refused to release them. They have, just at the time of writing, finished a tour of the English provinces, and have had the distinction of heading every bill (without a single exception) on which they played. Next year they appear at the Moulin Rouge, in Paris.

CHUNG LING SOO.

Marvelous Chinese conjurer, now fulfilling a successful three months' engagement at the London Hippodrome. Some of his past engagements: Four months, Curzon Hall, Birmingham; Three months, Free Trade Hall, Manchester; two months, Coliseum, Leeds; three tours, Barrasford; three tours, Brice & Graydon; two tours, Moss & Thornton; two tours, Stoll; one tour, MacNaghten. Some of his future engagements: Two tours, Moss & Thornton; two tours, Stoll; two tours, MacNaghten; two three month engagements, London Hippodrome. He is booked solid until 1907.

HARRY HOUDINI.

Harry Houdini, the original handcuff king, has completed his fourth year in Europe, and can now claim the unique distinction of never having been second, or anything but first feature on the bills of all the biggest houses on the continent of Europe. This past year he has spent mainly in Germany and Russia, breaking the attendance record wherever he went, and performing his mysterious and sensational jail breaking feats, to the wonderment of the German and Russian police. Most noteworthy of all his performances was his dramatic escape from the dreaded historic Siberian transportation cell—literally a human safe—in Moscow, in May, 1903.



MORRELL AND EVANS.

A clever pair of American artists, who have found much favor in Great Britain. They have played at all the leading houses of the country, and hold return dates until 1906. In order to enjoy a continental holiday they last month canceled some of their English dates and appeared for one month at the Krystal Palast, Leipzig, Germany, where they created an immense success, so genuine that the management offered them a prolongation of one month, an extraordinary event in this house. Owing to their English contracts they were unable to accept. They go on the continent later, however, and it is evident that appreciation of their fine voices and refined comedy awaits them there.

EDWARD DOYLE.

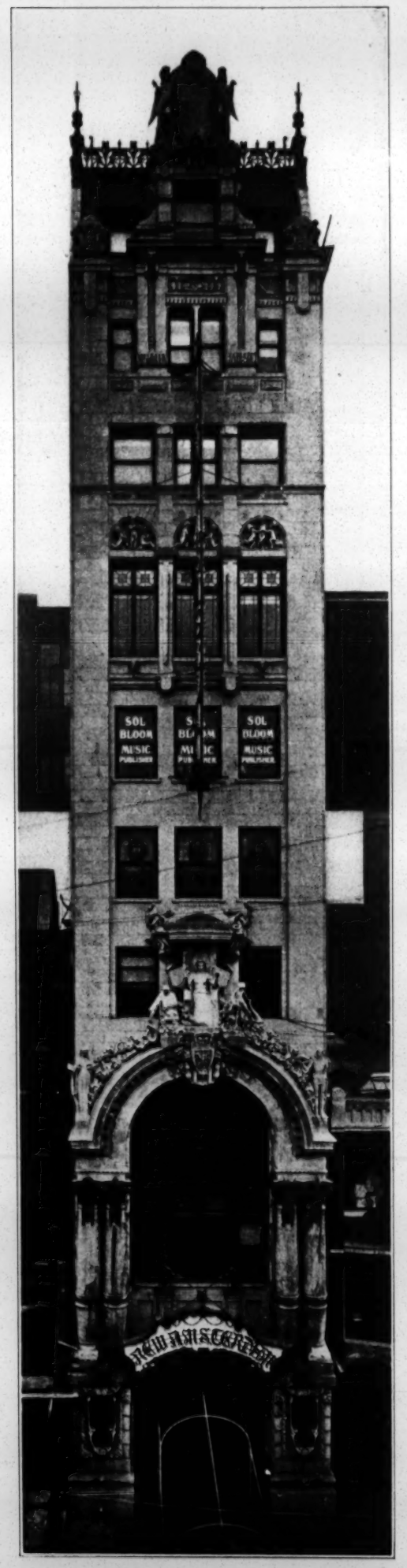
The cut is a likeness of Edward Doyle as he appeared in 1900, when he occupied the position as baton manipulator with the Al. G. Field Greater Minstrels, the company in which he made his professional debut in 1896. Afterwards he entered vaudeville, where he advanced to be a stellar attraction in a very short space of time. He played all of the American vaudeville houses, and met with flattering success. He is at present touring Europe, and has in preparation a new and novel comedy act which he will produce in America on his return, early next Spring.

TOM HEARN.

Tom Hearn is an English burlesque juggler, with an American reputation, and an act which he developed into perfection in America. He was the first to see the humorous results of a burlesque on the "home course of physical culture" idea, and his matter is strictly original. Naturally some performers have substantially used his ideas. His suavity of manner and the genuine comicality of his work, however, remain his own.

HANDSOME THEATRES.

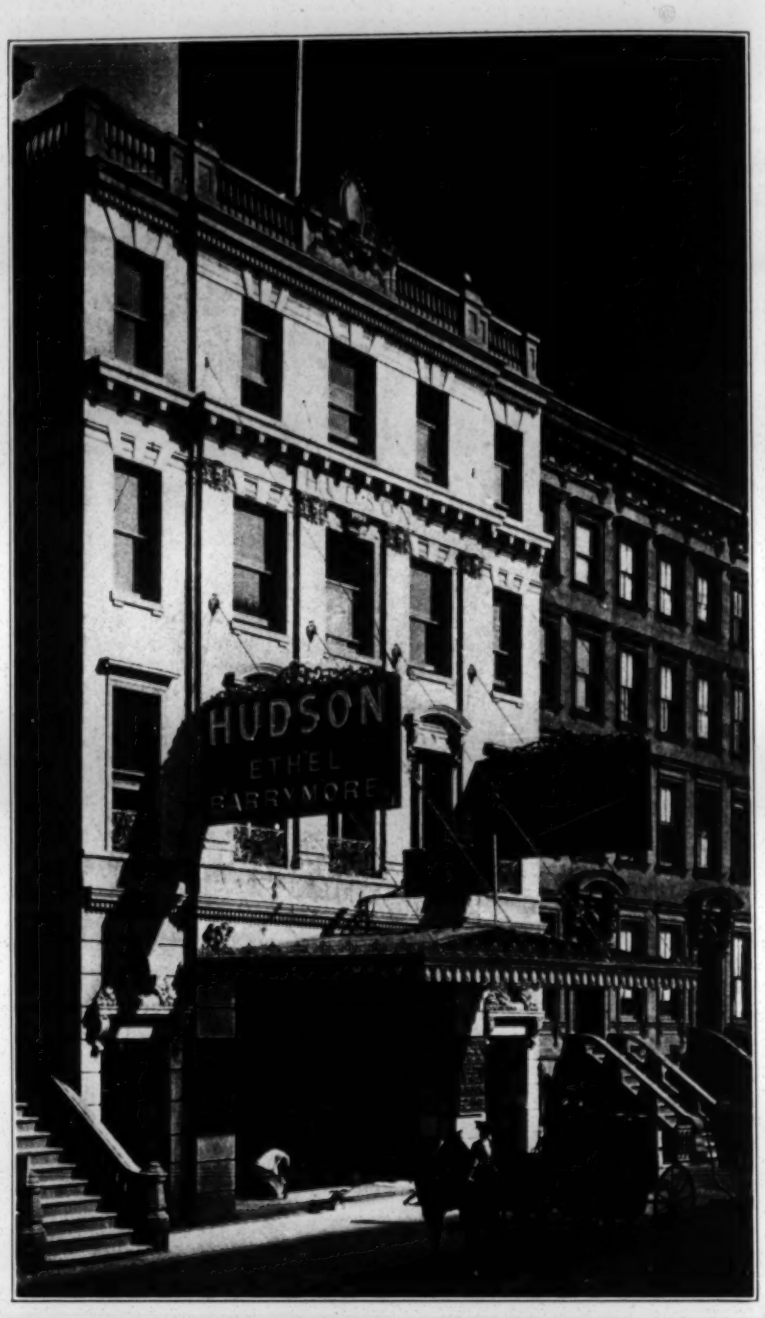
THE HUDSON THEATRE, New York, has its main entrance on the north side of Forty-fourth Street, between Broadway and Sixth Avenue, the theatre proper extending to Forty-fifth Street, with the stage entrance on that street. The facade of the Forty-fourth Street building, which is four stories in height, is treated in the renaissance style, but the design of the Forty-fifth Street facade is carried out on classic lines. Simplicity is the architectural keynote of the new theatre, its special feature being an exceptionally spacious lobby and foyer. The lobby, access to which is gained through four sets of massive double doors, is Græco-Roman in its architectural lines, and the box office, at the right of the lobby, is notably beautiful. Beyond the box office, to the right, a marble stairway, with marble newel and balustrade, enriched with glass mosaics, leads to the gallery, the entrances to all parts of the theatre being through the main doorways. The foyer, which is divided from the lobby by massive doors of bronze and brass, is more pronouncedly Roman in character and more elaborate in treatment. An effect of airiness and height is gained by a triple domed ceiling of Tiffany glass and bronze, framed by conventional ivy leafed bands. The domes are illuminated by concealed lighting. The walls of the wide promenade at the rear of the auditorium are wainscotted with panels of stucco, ornamented with classic motifs. The colorings are of old ivory, orange and a luminous bronze green, these being the prevailing tones throughout the theatre. It is lighted by discs of Tiffany glass set in the paneled squares of the ceiling. A stairway of marble and wrought bronze, at the left of the promenade leads to the balcony, and beneath is the entrance to the smoking room. Every part of the stage, including the top of the proscenium arch, can be seen from the rear of the auditorium. There are four boxes on each side, the facings of the lower tier being formed by a continuation of the Verde antique marble surbases. The proscenium arch is of an unconventional architectural pattern, and the ceiling is worked out in flowing lines, direct lights being sunk in the stucco to emphasize the design. In addition to the main doorways there are twenty-eight exits. To guard against the possibility of fire, all of the material of which the building itself it made is fireproof, and the whole building is covered by a sprinkler system. The ventilating apparatus is of the latest design, and the welfare of the players has been equally considered in the score or so of dressing rooms, which are supplied with every known convenience. The equipment of the stage contains all the latest appliances necessary to mechanical perfection in the presentation of plays.



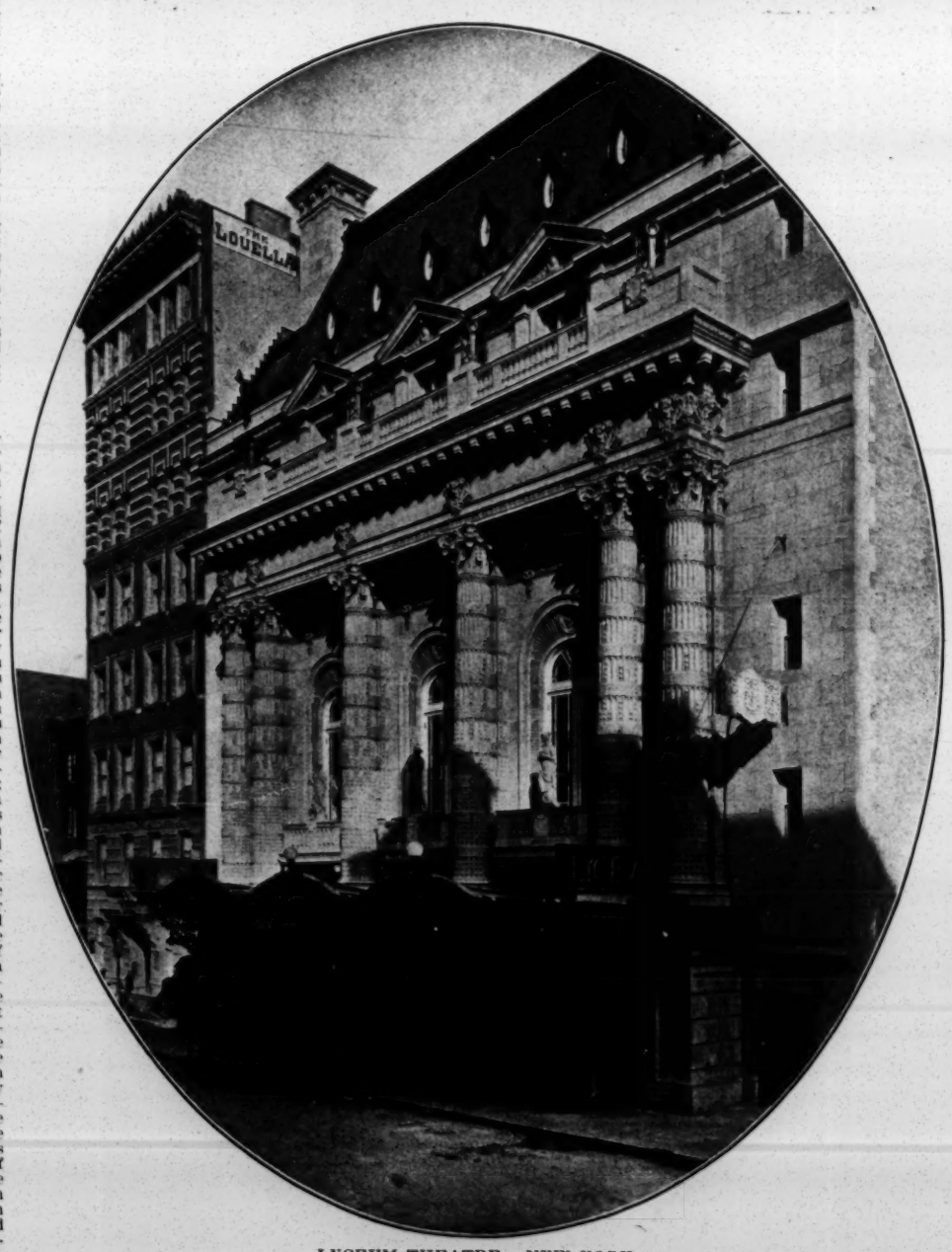
NEW AMSTERDAM THEATRE.—NEW YORK.

NEW LYCEUM THEATRE, New York.—This house, which is situated on Forty-fifth Street, east of Broadway, is in excellent taste throughout. The grey limestone facade, with its grand composite order, its large enriched window openings, its statues, and its marble panels and bronze cheneau, recalls in its style and amplitude the best period of Roman art, and strikes at once the keynote of dignity and harmonious richness which characterizes the entire edifice. From under the marquise along the front three vestibules give common access to the main entrance foyer. Although the entire building is absolutely fireproof, special additional exits open to the street on either side of the main entrances, and still further entrances connect with the gallery staircases. The entrance foyer, built of marble, which emulates the dull eggshell finish of the Parthenon, is an admirable introduction to the more gorgeous color scheme of the auditorium, which approximate tones of Autumn foliage, running from deep yellow to warm red and brown. The entire control of the color scheme and decorations was placed in the hands of the architects, Messrs. Herts & Tallant, who have thus been able to produce a complete harmony throughout, each room having its proper decorative relation to the entire scheme. Starting from the entrance foyer, with its rich simplicity of tone, the interest increases through the entire auditorium until it culminates in the superb group of statuary, also the design of the architects, which crowns the proscenium arch. There are two lunettes in the entrance foyer. One of these contains the portrait of Mrs. Siddons; the other David Garrick in the smiling pose indicative of his famous words, "Tragedy is easy enough, but Comedy is serious business." The three figures over the prescenium represent Pallas-Arthene, the Goddess of Wisdom, accompanied by Music and Drama. There is no chandelier and no single mass of lights in the auditorium. It is lit mainly by a glow of lights, imperceptible alike to the audience and to the actors, and hence securing additional comfort to both. When the stage is temporarily darkened for transformation scenes red electric lights pour a dull light upon the audience, a welcome change from the total darkness formerly used. On entering the auditorium from the foyer the first noticeable feature is the great width of the house as compared with its depth. In this way the seats are all brought forward near the stage, and every seat commands a good view, owing not only to this arrangement, but to the total absence of all posts, rods or other structural encumbrances. The boxes enjoy the same advantage of an unobstructed view. The stage proper is built of a series of elevators, with a drop of thirty feet to the bottom of the sink—so that an entire scene can be dropped below the stage instantly, and the auxiliary stage slipped over it. These bridges can be raised or lowered, and set at any angle required, so that, by the manipulation of the mechanical appliances, terraces, cliffs or lakes can be instantly produced. The stage is 89 feet wide and 37 feet deep, with an extra addition of 40 feet; so that a scenic production with a depth of 74 feet, having direct entrance and exit from the rear street, may be arranged, and horses and vehicles of all kinds can be brought in on the stage if necessary. The proscenium opening is 35 feet in width and 30 feet in height. Every dressing room for the actors has a private toilet, hot and cold running water, and all facilities for the comfort and convenience of the actors and actresses. The building is heated by a duplicate system of the Burhorn boilers, according to ventilation plans laid out by Chief Engineer Alfred Brooks Fry. The fresh air from the street is brought in through a large chimney, and introduced through a porcelain duct (six feet in diameter) to the blower. This air is cleansed and moistened by being forced through sprays of cold water, and then into a large hermetically sealed plenum chamber which occupies the entire space under the auditorium. Here it is gently warmed in Winter by passing over steam coils, or cooled in Summer to the exact temperature that may be required. Under all the soffits of the balcony and gallery, and above the auditorium ceiling, are systems of ducts which carry off the foul air to a chamber above the building, where a second fan throws it off into the atmosphere. In this way the entire building receives a complete change of air every six minutes. All the staircases are constructed of marble and steel. Daniel Frohman is manager of the theatre, and it was erected under his personal supervision.

NEW AMSTERDAM THEATRE, New York, on Forty-second Street, between Seventh and Eighth Avenues, has received high praise from art critics. In its construction everything has been executed with an eye to permanency. The theory of l'Art Nouveau (the new art), which found its first and crystallized expression in the Paris Exposition of 1900, has been typified here for the first time in this country on a large scale. The large group of statues over the main entrance of the theatre exemplifies the general theme of the decorations within and without. The subject is the stage. Drama is represented by a heroic figure in the centre of the group, a mask in one hand, a mirror in the other. The face of the figure is absolutely expressionless. The idea meant to be conveyed is that the actor is but the vehicle of the emotions called up by the part he plays. A draped baldachin above Drama represents the Stage, and from the feet of the figure stretch entwined garlands of flowers and fruit, among which may be seen disporting the dim creatures of folk lore and fairy tale. Pierrot, on one hand, kneels before the goddess, violin in hand, ready to do her bidding; Cupid, on the other, glides through the air, a tambourine at his feet, a warrior's helmet in his arms. In the whole treatment of the mammoth interior the aim has been to produce a pastel effect, and this is the touchstone of all the decorations in the auditorium, including draperies, plastic work and mural decorations. The balconies are sustained by huge cantilevers, which extend under the floorings, and thus there is not an interrupted line of sight in the entire house, and the entire proscenium arch can be seen from the rear row of seats on every floor. The boxes, too, have been constructed in such a way that they do not interfere with the line of sight. Everything in the structure has been fireproofed, and the comfort of the audiences is safeguarded by systems of ventilation, remarkable in that the air of the theatre is completely changed every two minutes. On the stage everything is operated at the touch of an electric button. The scenery is manipulated by electric motors, which the stage manager may control from his station in the wings. The stage itself is really a succession of elevators, any one of which can be raised or lowered at a moment's notice. Thus a whole scene can be disposed of instantly. Klaw & Erlanger, the managers of the house, deserve great credit for their liberality in making this building one of the most beautiful in the city, and the visitor to the theatre will find that its interior beauties are too manifold for description.

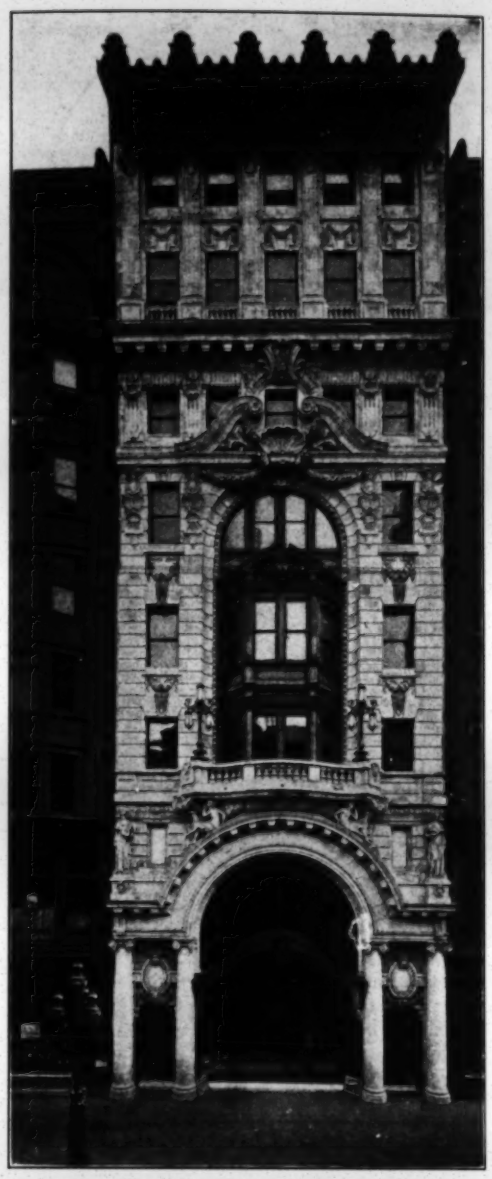


HUDSON THEATRE.—NEW YORK.



LYCEUM THEATRE.—NEW YORK.

HANDSOME THEATRES.



KEITH'S NEW THEATRE, PHILADELPHIA.

KEITH'S NEW THEATRE.—A list of new theatres would not be complete without this handsome playhouse, which is located on the south side of Chestnut Street, above Twelfth Street, in the city of Philadelphia. Mr. Keith has always been credited with having in his Boston house one of the handsomest theatres in the country, but his Philadelphia playhouse surpasses it in magnificence. Passing through the lobby and into the grand foyer, the brilliancy is dazzling. The ensemble is a bewildering combination of old ivory and gold, together with a fine exhibition of art in wall and ceiling ornamentation, all of which is made more dazzling by the reflections from numerous mirrors. Crystal hangings of cut glass add lustre to the general effect, which is well nigh indescribable. The auditorium is very large. Two balconies incline so that those occupying the seats in them can plainly see the stage from any portion. The orchestra floor is pitched at a rise which makes each auditor able to have a good view of the stage. The seats are higher backed. They are made of iron, and are comfortably upholstered in cerise silk plush. At either end of the orchestra circle are two loggias, enclosed by handsome brass railings, and beyond these the first tier of boxes, which are so arranged that they can be thrown into one if necessity requires. These boxes are elaborately fitted up. The curtains are of green brocade of an artistic and beautiful pattern, and are gathered up by cords of the same shade. Hanging beneath the arches of the boxes are valances of silk velour of a sort of sea green color, trimmed with Louis XV edging fringe, and have rococo work patterns in silk, which have in turn been hand shaded with a brush. Festoons of brocade complete this most expensive and artistic decoration. Each box is illuminated by two handsome chandeliers. The seats in the boxes consist of chairs of special design. The rows of seats are placed with sufficient space between them to allow of any one leaving his seat without greatly disturbing those whom he has to pass. Commodious and elegantly appointed ladies' retiring rooms and parlors, and gentlemen's smoking and lounging rooms are located on each floor, and in every way has B. F. Keith constructed this house for the comfort and convenience of his patrons.

PROSCENIUM—LYRIC THEATRE, NEW YORK.

LYRIC THEATRE, New York.—This house is situated on Forty-second Street, immediately west of Broadway, with entrances on Forty-second and Forty-third Streets, and has a seating capacity of 1,700. In style it is classic Italian renaissance, which school is faithfully carried out in ornamental plasterings, decorations and furnishings. The color scheme of the interior is apple green and rose du Barry in combination, giving against the ivory tones of the ornamental work a most pleasing effect. The walls of the two floors, including all boxes, are covered with a rich brocaded silk, rose du Barry in color. The Wilton carpets in minute design are apple green, while the apple green is also introduced in the upholstering of the seats and in the hangings, with the exception of the stage curtain, which keeps to the rose du Barry color, and is richly embroidered in apple green and gold tinsel on a plain ground. The sight line of this theatre is as near perfection as is possible. There is not a seat in the house from which a full view of the stage is not obtainable. Comfort of patrons was one of the foremost considerations in planning this house, and the chairs are attractive, roomy and of the most modern type, and the theatre, inside and out, excited on the opening night general admiration. Sam S. and Lee Shubert are managers of the house.

LYRIC THEATRE—NEW YORK.
(42d Street Entrance.)

LYRIC THEATRE—NEW YORK.
(43d Street Entrance.)

BALCONY MUSIC ROOM, KEITH'S NEW THEATRE, PHILADELPHIA.

CRYSTAL LOBBY, KEITH'S NEW THEATRE, PHILADELPHIA.

JOHN B. WILLS' MUSICAL COMEDY COMPANY.

SMIRL AND KESSNER.

During the last two years Harry Smirl and Rose Kessner, who are pictured above, have won success in their work as the "Acrobatic Bell Boy and the Dancing Maid." An acrobat without a peer, Harry Smirl is also a very clever comedian, and does not have to make use of the wig and grease paint to make an audience laugh. His partner, Rose Kessner, is a most graceful and agile dancer, and is considered a comedienne of unlimited humor. An extra feature of their act is the work of a clever maltese poodle, "Pinkie," who performs many difficult feats while Mr. Smirl is performing.

LEON McREYNOLDS.

Unlike most young men of his age and appearance, has a preference for character parts, and Frederic Tatum & Co. have, in their selection of the three plays for Mr. McReynolds—"The Green Eyed Fairy," "Acca Hearts" and "What Became of Gregory?"—not only complied with the wishes of their star, but Mr. McReynolds' many friends and admirers as well. Each of the aforesaid plays has been written especially for him, and he will not only be given an opportunity to display his ability for the portrayal of powerful emotional work, but eccentric comedy as well. He is said to be a perfect master of that line of work. His supplementary season will open in the early part of April, when the special scenery, costumes, electrical effects and paper for each of the three pieces will have been completed, in readiness to take the road, under the personal direction of Mr. Tatum.

CHARLES ROBINSON.

The comedian, has been for five years the laugh provoker of the Rentz-Santley Burlesquers, and is now with Sullivan, Harris & Woods' "King of Detectives" Co. As Tommy Baxter he has gained the praise of the press and the admiration of the public.

JAMES F. McMAHON

Is well known to a host of professional people all over the country, for his restaurant in New York, on Sixth Avenue, between Twenty-eighth and Twenty-ninth Streets, has been for years a favorite eating place for the players. Mr. McMahon is consequently on friendly terms with many well known performers, and the walls of his establishment are completely covered with photographs presented by his theatrical friends. During the Spanish-American War he went to the front as quartermaster-sergeant of the Seventy-first Regiment, New York. He prides himself upon the fact that the CLIPPER staff look to him to provide the satisfaction craved by the inner man at noonday.

FLORENCE HAMILTON

Will be under the management of Thurber & Nasher the coming season, opening about Aug. 15. Miss Hamilton has for the past seven seasons been featured by Corse Payton, at the head if his comedy company. Thurber & Nasher have resolved to revolutionize popular price attractions, and Miss Hamilton will be the first to give to the public a repertoire of plays that will give her the scope she so honestly deserves. Mr. Thurber, who is now in Europe, arranging for a tour of the provinces for 1905 and 1906, with a special opening in London for her, has secured some wonderful productions, in a novel and up to date line, of plays that have never been attempted by any attraction playing at popular prices. Entire scenic and costume productions will be given, and an excellent company has been secured for support.

IMRO FOX AND HIS OWN COMPANY NOW EN TOUR IN THE PRINCIPAL VAUDEVILLE THEATRES OF AMERICA.

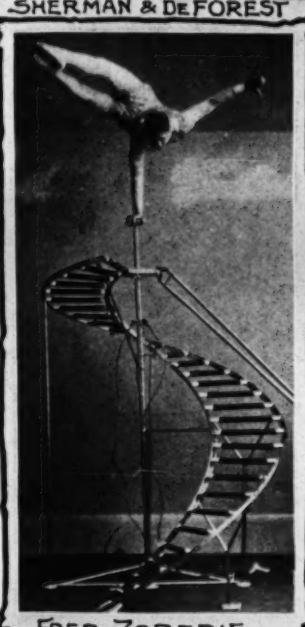
SHERMAN & DE FOREST

WM. CAHILL.

IMRO FOX.

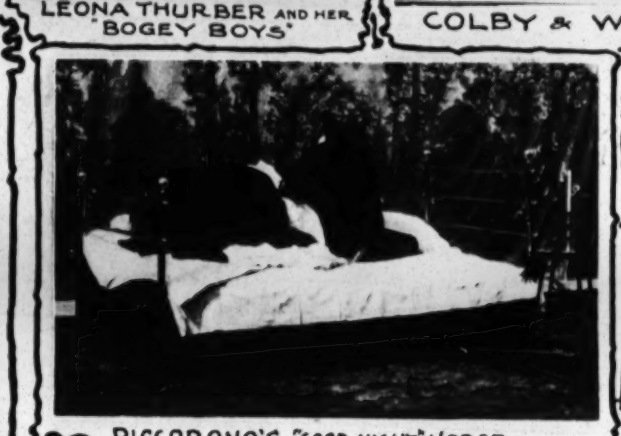
LEONA THURBER AND HER "BOGEY BOYS"

COLBY & WAY.


FRED. ZOBEDIE.

J. C. MATTHEWS GEN'L MANAGER IMRO FOX BIG SHOW.

EDW. F. GALLIGAN.


RICCOBONO'S "GOOD NIGHT" HORSE.

Absolutely and positively the most perfectly arranged and highest salaried combination of Vaudevillians in existence. Including IMRO FOX & CO.; RICCOBONO'S HORSES, SHERMAN & DE FOREST, CANFIELD & CARLETON, COLBY & WAY, LEONA THURBER & BOGEY BOYS, WM. CAHILL, & FRED ZOBEDIE.

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THREE FUNNY MITCHELLS

THE THREE FUNNY MITCHELLS

(The Creole, Black Prince and Miniature Creole) are becoming fast to be fashion plates of refined singing, dancing and acrobatics. They are this week at the Casto, Lowell. Al. Myers is their representative.

DR. AND MRS. J. M. PRENTICE

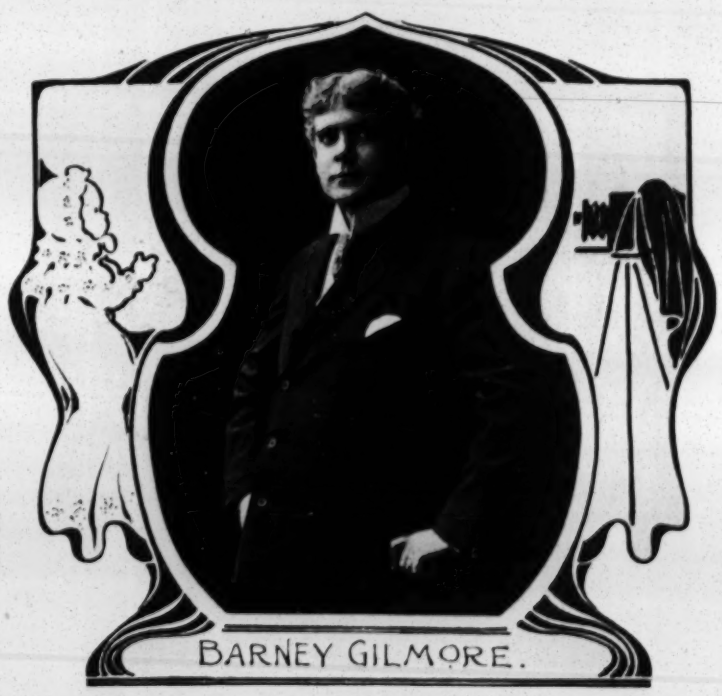
Are two of the youngest successful people in the medicine business. For the past few years of persistent hustling they have established for themselves a reputation as having one of the best and most successful medicine companies on the road. Their motto is "Onward," and their progress cannot be impeded. Starting from the very bottom of the ladder this young couple of medicine hustlers has succeeded, by push, pluck and perseverance, to reach the top round, making their show and system of selling medicine a model for other medicine companies.

DELMORE AND LEE.

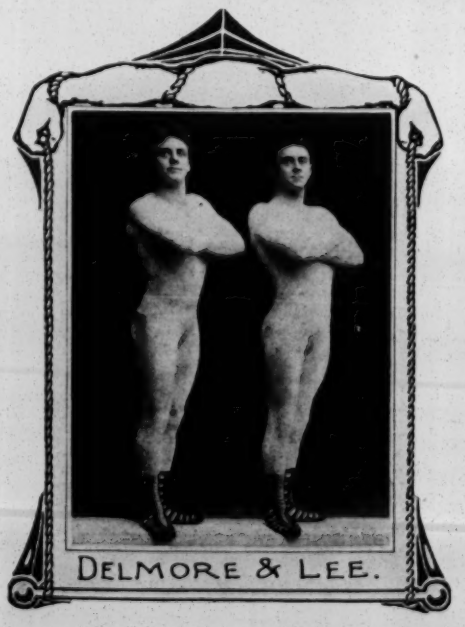
Novelty gymnasts, have established a reputation for their originality and unique mechanical effects in gymnastics, justly earing for them the above title. They are now presenting their latest novelty, entitled "A Study in Black," on their original apparatus, built and patented by themselves. Coupled with their personal appearance and ability, the entire act is one of the most showy and brilliant novelties on the vaudeville stage. Next Spring, before starting a tour of the world, they will add a big sensation to their present act.

THE FAMOUS VICTOR BEDINI FAMILY.

European artists, appear in their marvelous and novel jockey act, introducing their bareback riding dog. The illustration represents them doing their wonderful bareback jump-up—all three and the dog riding at the same time. They claim to be the only family in the world doing this trick. They are engaged for season 1904 in America.


BARNEY GILMORE.

THE VICTOR BEDINI FAMILY.


DELMORE & LEE.

BARNEY GILMORE,

TLe well known actor, is meeting with success, both financially and artistically, with his play, "Kidnapped in New York." This season bids fair to eclipse all his previous tours, and the attraction is welcomed by crowded houses everywhere, and return dates are invariably solicited. It seems, from the way this play is received each year, Mr. Gilmore could go on indefinitely with it. But other plans are now formulated. "Kidnapped in New York" will be shelved about April 1, and his new play, "Brennan on the Moor," a new romantic play, by Fitzgerald Murphy, will be produced. It will be seen at New York at the Fourteenth Street Theatre.

E. ROUSBY (ROSNER)

Introduced the Famous Rosner Hungarian Orchestra, some sixteen years ago, at the inauguration of the then first Orpheum, in San Francisco. His brother, Edmund Rosner, is still conducting that celebrated orchestra at the Orpheum. In former years Mr. Rosner managed great orchestras at his own establishment in Budapest. Among the celebrities under his management have been Herr Edward Strauss. Of late years Mr. Rousby has taken a fancy to electricity, and has gradually introduced the most interesting electrical stage effects up to his last creation, "In Paris," which has been personally secured in Europe by Messrs. Meyerfeld and Keith, and imported into this country.

DR. & MRS. J. M. PRENTICE.

CARLETON SISTERS.

Well known as the "Southern Rosebuds," began their professional career at the ages of seven and nine, and have been doing their sister act and playing parts with some of the best known companies on the road. They are at present with the Grace Hayward Co., doing their sister act—Daisy playing second business, and Hazel soubrette. The Carleton Sisters are also two most finished dancers. In their specialty this season they are featuring "Why Don't You Go, Go, Go," and "When the Cold, Cold Wind Begins to Blow." These little ladies were born in Galveston, Texas, making their first appearance at the Galveston Beach.

THE EIGHT CHAMPIONS.

A favorite turn of the old country, are starring with Fred Irwin's Burlesque Co., and have made a decided hit in America. Their specialty is acrobatic dancing. B. Obermayer, who has introduced Hugh Biondi, the Italian change artist, in this country, is their manager.

CLARA MATHES

Is a young actress who has been fighting her way to the front by force of merit. She is spoken of by the press wherever she has appeared as attractive, versatile and brilliant, with a musical voice and a clear enunciation that makes her slightest whisper distinct in the largest theatre. Miss Mathes has a magnificent wardrobe, her Parisian gowns and opera cloaks and her ermine cloak always attract attention. Miss Mathes' favorite role is Nell Gwynne, though she has been equally successful as Juliet, Parthenia, Calanthe, Sapho and other difficult roles, but whether playing in the soft, Southern dialect of Tennessee Kent, or the complex character, Katusha Maslova, she is always successful. Clara Mathes has been on the stage since childhood, and would exchange it for no other career. With a good play, and under proper auspices, Miss Mathes is an undoubted success.

THE THREE KEATONS

Are continuing their good work in the leading vaudeville houses, after enjoying a few weeks' rest, early in the season, at their Western farm. Buster remains one of the features of the act, and his excellent work is favorably commented upon week after week.

BATES AND ERNEST,

German comedians, formed a copartnership at Peoria, Ill., in May, 1898, and since that time have appeared in all the leading vaudeville houses throughout the West. Having met with success in that portion of the country, they are now on their way East, and will be seen, in the near future, at the leading Eastern vaudeville houses.

J. H. REHAN,

Juggler, this season pleasing, with a new line of juggling surprises.

WILL M. CRESSY,

THE MAN THAT LIKES VAUDEVILLE.

There is probably no man on the vaudeville stage more sought after by the managers of legitimate attractions for starring purposes than this same Cressy. And this is not strange—Mr. Cressy is strictly legitimate in his methods. Mr. Cressy says he has one invariable rule in playing any part: "Make this man exactly what I would have really been had I lived under the same circumstances." To each and every proposition that has been made referring to this "starring" event, he makes one reply: "Here are my books. Here is what I can and am doing in vaudeville. I work forty-six minutes a day. I work as many or as few weeks a year as I like. I go where I like and when I like. I take the train I like, on the road I like. I have no rehearsals. I have no stage manager over me. I have better dressing rooms and accommodations than the legitimate houses afford. I play what I like, and in the way I like, *and I make so much money.* Now, when you can show me something to beat it I will listen to you. Until then I remain in vaudeville." And the longer Mr. Cressy sticks to this decision the better for vaudeville.

THE BROWNIE TROUPE

Of bicycle experts have been featured in the Stadium, with the General Amusement Co., for the past season, with street fairs and carnivals. They are now playing in the South, where they are meeting with great success in their 'cycle whirl and bicycle acts. The troupe is under the personal management of Ed. Brownie, who has been the originator of several bicycle novelties.

HARRY LE CLAIR

Has since 1871 been in the foremost line in the profession. At all times alive to the wants of managers and the public, Mr. Le Clair has produced many novelties in character impersonations. His "Cardinal Richelieu," "Mephisto," from "Faust;" "The Roman Boy," from "Quo Vadis;" "Ophelia," from "Hamlet," as well as his famous impersonation of Madame Janauschek, have always formed bright and prominent numbers on the programmes of the different first class houses. This season Mr. Le Clair is again among the headliners on the vaudeville circuits.

HATTIE CARMONTELLE.

Character comedienne, is now in her third season with the Grace Hayward Stock Co. She began her professional career at the age of seven, and has played all the leading houses, both dramatic and vaudeville, in the United States and Europe. There are few, if any, character women who can speak as many languages, and imitate each and every one as perfectly as Miss Carmontelle. She has a particularly rich, pure Irish brogue, and can change it in a moment to any style of Irish. She does not caricature her work, but makes up as true to nature as possible. The cut shows Miss Carmontelle as Mrs. Donnelly, in "The Sporting Duchess." She is impersonating Mose, the old colored servant, in "The Belle of Richmond," this season. Miss Carmontelle and her protege, Marie Sarey, will play East entirely next season.

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YOU CAN'T FOOL ALL THE PEOPLE ALL THE TIME ★
THERE'S A LITTLE STREET IN HEAVEN THAT THEY CALL BROADWAY ★
UNDER THE BAMBOO TREE
WHILE THE CONVENT BELLS WERE RINGING
MANDY, WON'T YOU LET ME BE YOUR BEAU?
IN THE VALLEY WHERE THE BLUEBIRDS SING
NO ONE BUT YOU
MAYBE
OWL AND THE MOON
THE HUMMING COON
WHEN THE COWS ARE COMING HOME
MAIDEN WITH DREAMY EYES
DAVY JONES' LOCKER
MOONLIGHT ON THE MISSISSIPPI
THE GLOW WORM AND THE MOTH
WHEN HER HERO MARCHED AWAY
CYNTHIA JANE
MARJORIE, SWEET MARJORIE
DREAMING
A WOMAN'S "NO" MEANS "YES"
THE NIGHT YOU PROMISED ME
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(BALLAD—ILLUSTRATED).

In the Lives of Famous Men
(COMIC SONG).

Save It For Me
(FAY TEMPLETON'S NOVEL SONG).

Song the Anvil Sings
(BARITONE SONG).

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SONG HIT—"MAMIE O'HOOLEY."
"MY LADY MOLLY."
SONG HIT, "THE GOOD LITTLE GIRL"
"GIRL FROM DIXIE."
SONG HIT—"THE LOVERS' A.B.C."
"SON OF REST."
SONG HIT—"HAD SHE ONLY LET ME DREAM AN HOUR MORE."
"SLEEPY KING."
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...AND...
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NEW YORK CLIPPER

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Miss Clipper's

Anecdotes, Personalities and Comments, CONCERNING STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GRO.

A number of bystanders stood in front of a billboard upon which a bill poster was exerting his skill. He was putting up the three sheet which advertised the fact that Robert Mantell was to play an engagement in that city, and would present William Tremayne's play, "A Free Lance."

The remarks of the group concerning the title of the play illustrated the lack of general education among them.

"I wonder wot a free lance is," said one of the mystified number.

"Why," exclaimed another with the proud assurance of one who knows, "why, a free lance is—is—a lance that's free."

"Any fool'd know that," remarked a third of the ignorant group, "but wot's a lance?"

"I think a lance is somethin' that cuts," ventured another.

"Jim's near the mark," exclaimed the town barber, who had been quietly pondering over the question. "A free lance is a doctor that don't charge nothin' for his work."

Laughable mispronunciations and "malapropisms" concerning plays and play people are frequently to heard, especially small towns where thorities on things t atrical are few.

Mantell's company was about to play engagement one in Erie, Pa., w native, lounging the stage door, a ed the actor, who this:

"Say," said he sympathetic tones, "I sorry to tell you tha you fellows won't hev no house tonight, fer near the hull town has went to Buffalo on the excursion train to see Mrs. Langurty play 'The Daggernates.'"

Several years ago, when Fay Templeton was touring the country in the comic opera, "Girofle-Girofla," she was much amused by hearing the manager of one of the "op" houses announce to a prospective patron of the performance that Miss Templeton was going to act out in "Jolley-Tomey."

The management of the company manufacturing that popular musical instrument the Aeolian organ, would be highly delighted to hear how their instruments were played by a little chorus girl who had recently been made the recipient of one of them. As has been stated before, it is not actually necessary for the minds of these useful members of a musical company to be well educated as their voices and bodies.

In speaking of her present the girls who shared the dressing room with her said:

"You ought to write over to England and hear the grand new 'allen Adrian that's been given to me."

"I wonder if the 'allen' organs of *foreign* manufacture," whispered a better educated member of the company who was standing up at an adjacent table.

Cecil A. True, one of the very efficient members of Manager Charles Waldron's forces in Boston, relates many amusing incidents happening during his experience as manager and owner.

Sam A. Scribner, who now owns two well-paying burlesque companies, the Gay Morning Glories and the Tiger Lilies, which, according to their names, should possess plenty of color, and True at one time formed a partnership in one of those perennial "Uncle Tom" shows, which they piloted through the Northeast to very prosperous business.

On one occasion while the "troupe" was holding forth in the Town Hall of a small place, a citizen much under the influence of something stronger than tea approached the ticket window, after zigzaging across the entrance, and demanded admission to the performance.

Mr. True, whose show had on previous occasions suffered at the interruptions of people in a similar condition, gently but firmly refused the would be patron of his attraction.

"'Ten Nights in a Bar Room' will be here next week, that's the show you want to see, my friend," recommended the manager.

"Why can't I go in to this one?" persisted the highly stimulated citizen.

"Because you're intoxicated," replied the manager.

"Tosticated, m'I?"

"Yes, sir, you're drunk," repeated True.

"Zrunk?" echoed the applicant for a seat at the performance. "Zrunk—of course I'm zrunk. Why, goodgorimity—hic—do you suppose I'd wanta see your darned old show if I wan't zrunk?"

During the same season True & Scribner had purchased the largest gasoline torch that could be procured. This was to use in economical towns where lights were turned out early. This immense flarer, put up in front of the theatre, "opery" house or town hall, was always the attraction of the small boy and the curious citizen in these far away towns, where novelties were scarce.

One night True had been standing at the entrance watching the groups gathered there and listening to their remarks concerning his attraction. He noticed among them an old resident who had been gazing for more than half an hour at the torch. Occasionally the gray whiskered individual would shift his gaze from the big flare of blazing gasoline to the manager at the door, with a half inquiring look in his eye that plainly indicated his wish that the manager would enlighten him concerning the light that was holding his attention so closely.

Finally, in a manner half shy, he approached True and said:

"Me an' Mariar hez ben a-readin' 'bout them 'ere in the *Weekly Family Herald* fer a long time, an' I've been wantin' to see 'em, but this is the first one I ever saw; ain't it great, though?"

"Isn't what great?" asked True, knowing well what the old man meant, but wishing to draw him out.

"Why, thet 'ere 'lectric light o' yourn."

The landlords of country hotels have frequently been known to be co-losers with some of the small companies that visit their towns. After numerous experiences of this kind they become suspicious of almost every move or remark made by their improvident actor guests.

A member of a company recently touring the small towns of Maine, while a guest for twenty-four hours of one of these landlords, was hourly expecting a letter by one of the daily mails. As the letter was to contain a much needed remittance, the anxiety with which he looked for it was plainly to be seen in his face. He had several times made inquiries of the sharp featured landlord concerning the time of the incoming train that carried the mails. Each time that lank personage eyed the actor with some traces of suspicion lurking in his shrewd eyes, and made the ambiguous answer that the train would "be in most any time now."

Finally, after the fourth inquiry made by the anxious actor, he took familiar hold of the young man's coat lapel, and with a sharp, insinuating look into his eyes, said:

"Look here, young feller, I don't ever worry about the trains that come in—it's them that go out that I worry over."

WHEN EDGAR ALLAN POE RECITED "THE RAVEN."

"I became acquainted with Mr. Poe during his last visit to Richmond, in 1849, at Duncan Lodge, the home of our mutual friend, Mrs. Jane Mackenzie, and of Poe's sister, Rosalie," says Dr. John F. Carter, in a paper in *Lippincott's Magazine* for November, on the American poet's last night in Richmond.

"It was at Mrs. Mackenzie's that I first heard Poe recite, at her request, 'The Raven' and 'Annabel Lee,' only the family being present. From an unusually lively mood he lapsed at once into a manner, expression, and tone of voice of gloomy and almost weird solemnity, gazing as if on something invisible to others, and never changing his position until the recitation was concluded. It happened that he had just before requested of Mrs. Mackenzie the loan of a sum of money, which request she was for the time unable to comply with; and she now said to him, 'Edgar, what do you think of giving a public recital of those poems? It would probably prove a financial success.' The result was that about a week later there appeared in the city papers a notice that on a certain evening the poet would give a recitation of his own two favorite poems in the Exchange concert room, tickets to be had at a certain book store. Over two hundred of these were printed, the charge of admission being fifty cents each.

"On the appointed evening I, then a young man of twenty-four, accompanied Mrs. Julia Mayo Cabell and another lady, both warm personal friends of Poe from his childhood, to the place of the proposed recitation. We arrived some moments after the appointed time, and, to our surprise, found, instead of a full audience, but *nine* persons assembled, we, together with the usher, making thirteen in number. Some time elapsed before Poe made his appearance, when he took his place on the platform, bowed, and, resting his hands on the back of a chair, recited 'The Raven' and 'Annabel Lee,' but in a mechanical sort of way, and with a total lack of the weird and gloomy expression which had given them such effect at Mrs. Mackenzie's. On concluding he again bowed and abruptly left the platform.

"The proceeds of this experiment was *six dollars*, in consideration of which Mr. Boyden, proprietor of the Exchange, would make no charge for the use of the hall, lights and attendance."

INDIAN SUMMER.

When the old dream returns
To the unnumbered hills,
When Summer's red fire burns
Above earth's myriad rills,
O heart, how comes once more
An old dream to thy door!

When for a little space
The sad world wakes again,
And golden Summer's face
Smiles through the mist and rain,
O heart, how soon a song
Comes back, forgotten long!

When shines, through Autumn's dark,
The vanished June's young fire,
And lighted is the spark
Of lost youth and desire,
O heart, 'tis Love come back
Across the year's far track!

—CHARLES HANSON TOWNE, *in Good Housekeeping.*

DONT FORGET TO REMEMBER THAT "YOU CAN'T GO WRONG WITH A FEIST SONG"